National Gallery of Canada

Canadian Museum of Contemporary Photography

Annual Report 2001–2002

Extending Access

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National Gallery of Canada

Annual Report 2001–2002

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A Canadian Institution of International Reputation

The National Gallery of Canada is one of the world's most respected art institutions, renowned for its exceptional collections, recognized for its scholarship, and applauded for its unique ability to engage audiences of all ages and all levels of artistic knowledge.

Last year, the Gallery and its affliate, the Canadian Museum of Contemporary Photography (CMCP), once again welcomed hundreds of thousands of patrons from around the globe – to discover masterful works of art, view insightful exhibitions, experience the Gallery's impressive architecture, and participate in a range of innovative and engaging educational programs.

Gallery

Created in 1880, the National Gallery of Canada is among the oldest of Canada's national cultural institutions. Its current status as a federal Crown Corporation dates from 1990, when the *Museums Act* was proclaimed.

Mandate

The National Gallery of Canada is engaged

> to develop, maintain and make known, throughout Canada and internationally, a collection of works of art, both historic and contemporary, with special but not exclusive reference to Canada, and to further knowledge, understanding and enjoyment of art in general among all Canadians.

The Canadian Museum of Contemporary Photography was established as an affiliate of the National Gallery of Canada in 1985 to collect, interpret, and disseminate Canadian contemporary photography.

The Gallery through its Board of Trustees reports to Parliament through the Minister of Canadian Heritage. Along with ten other Crown Corporations, seven departments and agencies, and the Department of Canadian Heritage, the Gallery is a member of the Canadian Heritage Portfolio.

Mission

The strength of the National Gallery of Canada lies in its collection of art, especially Canadian art, and its accessibility to the public across the country. The collection opens the way for appreciation of the finest in artistic expression: the works of art reveal the past, celebrate the present, and probe the future. The collection must continue to expand and be preserved, interpreted, and used to the utmost by the public for pleasure and understanding, for research and the advancement of knowledge.

Vision

The National Gallery of Canada strives to provide Canadians with a sense of identity and pride in Canada's rich visual arts heritage. Through its collections, onsite and travelling exhibitions, educational programs and publications, professional training programs, and outreach initiatives, the Gallery aspires to be a model of excellence in furthering knowledge and experience of the visual arts, both at home and abroad. Through its collaboration with national and international institutions, the Gallery seeks to make art accessible, meaningful, and vital to diverse audiences of all ages.

Values

Accessibility

Programs are developed with the public in mind – not only visitors to the Gallery, but all Canadians.

Excellence and scholarship

The Gallery builds upon the high standards it has attained over the years in all its endeavours, from research to acquisitions, exhibitions, publications, and public programs.

Corporate citizenship

The Gallery meets its public policy and legal obligations.

Leadership

The Gallery fulfils its role as a recognized leader in the national and international art museum communities.

Collaboration

The Gallery collaborates with the network of art museums in all regions of Canada and abroad, and with its partners in the Government of Canada.

Left: Opening of the *Ousmane Sow* exhibition, 21 June 2001

Right: Official return of *Figure of an Arhat* to the People's Republic of China, 19 April 2001, Palace Museum, Forbidden City, Beijing

Highlights

The National Gallery added a total of 212 works to the permanent collection through donations and purchases. The CMCP acquired 180 works.

Attendance at the Gallery and the CMCP in Ottawa reached 672,051, surpassing projections by 15 percent. This was remarkable, given the effects on visitation of the Public Service Alliance of Canada (PSAC) strike during the spring and summer of 2001 and patrons' reticence to visit the Gallery following the events of 11 September. Attendance at special exhibitions reached 187,855 visitors, exceeding projections of 164,910 (+14 percent).

A new collective agreement was signed with members of the Professional Institute of the Public Service of Canada (PIPSC).

Following the end of the strike, a new contract was signed with PSAC union members.

The Gallery and the CMCP mounted a total of 30 exhibitions and special installations in the National Capital Program, including *Gustav Klimt: Modernism in the Making*. This was the first major retrospective solely devoted to Klimt's paintings and drawings in North America and the occasion for Dr. Colin B. Bailey, former Chief Curator at the National Gallery of Canada and now Chief Curator at the Frick Collection in New York, and his colleagues to publish new research on Klimt and his influence on the development of Modernism. The year was also rich in its programming dedicated to contemporary artists and featured several full solo exhibitions at the Gallery, including *Ousmane Sow*, *Peter Doig*, *Rober Racine*, *Gathie Falk*, and *Lynne Cohen*. The CMCP hosted nine exhibitions, which represent the work of 100 Canadian artists, such as Diana Thorneycroft, Pierre Boogaerts, Larry Towell, and Ho Tam. Arni Haraldsson, Manuel Piña, and many others were also featured in group exhibitions.

The Travelling Exhibitions Program, including both the Gallery and CMCP, circulated 29 exhibitions to 47 venues in 10 provinces across Canada and also circulated exhibitions featuring Canadian art through China, Chile, and Argentina.

The Gallery loaned many works from the collection to institutions throughout Canada and around the world. These loans included 33 prints by Rembrandt van Rijn to the Vancouver Art Gallery; 12 paintings by Cornelius Krieghoff to the Art Gallery of Ontario; 55 master drawings to the Musée du Québec; 80 photographs by Lisette Model to the Kunsthalle in Vienna; five works by Jana Sterback to the Malmö Konsthall; a painting by Simon Vouet to the Royal Academy of Arts, London; a painting by Rembrandt to the National Gallery of Scotland; a painting by Jean-Paul Riopelle to the Pierpont Morgan Library; and two paintings by Bernardo Bellotto to the Museum of Fine Arts, Houston.

A comprehensive site-redesign plan was completed for CyberMuse, the online art database. The new site, scheduled for launch in September 2002, will offer information to new audiences including children and youth.

The Provenance Research Project continued tracing the history of works of art through the Nazi era. Gaps in provenance for four separate paintings were bridged.

The Gallery produced catalogues in conjunction with temporary exhibitions, including guides for the *Klimt*, *Rober Racine*, *Lynne Cohen*, and *Pierre Boogaerts* shows.

The spring 2002 cover design of *Vernissage*, the Gallery's magazine, received top prize in the National Magazine Cover Awards Competition.

Gallery membership increased to 13,000 individuals and, once again, levels of donation and sponsorship increased.

Partnerships for *Gathie Falk* with the Vancouver Art Gallery and for *Garry Neill Kennedy* with the Art Gallery of Nova Scotia were successful.

The Gallery acted as host to over 50 North American art museum staff members for the 2001 Annual Art Museum Image Consortium (AMICO) Members Meeting held in Ottawa in June. As one of the 22 founding members of this international consortium of museums, the Gallery contributed 622 new images and texts for the annual release of the digital Library to subscribers (universities, colleges, libraries, schools, and museums).

Gathie Falk speaking to the Circle Members, Benefactors, and Patrons of the Supporting Friends, February 2002

A Word from the Chairperson, Board of Trustees

The year 2001–2002 was one of recognition for the National Gallery.

Once again, the Gallery sustained its reputation of excellence with a repertoire of remarkable exhibitions, including the acclaimed *Gustav Klimt* show. Access to loans by this Austrian modern master is normally very restricted because of the extreme fragility, high value, and rarity of the works. The tenacity of the Gallery's staff and its reputation for excellence made this exhibition possible in Ottawa. Not only was the presentation itself outstanding, but the exhibition catalogue, co-produced by the National Gallery and Harry N. Abrams, New York, earned international acclaim as it presented new research gathered from the families of Klimt's models.

The Gallery magazine, *Vernissage*, received national honours in the National Magazine Cover Awards Competition organized by the Canadian Magazine Publishers Association. Its spring 2002 cover design was recognized in the category of visual arts.

In addition, this past winter our country's highest honour was bestowed on the Gallery's Director, Pierre Théberge, and on the Curator of Canadian Art, Charles C. Hill. I would like to extend my profound congratulations to them for their appointment to the Order of Canada. Not only is this remarkable for the National Gallery, but it is also a testament to the tremendous contributions both gentlemen have made to the Canadian art community and to Canadian culture.

I would like to thank all members of the Board of Trustees for their ongoing dedication, and express my excitement at the calendar of exhibitions and activities planned for the year ahead – particularly the *Tom Thomson* exhibition.

I would also like to thank the members of the National Gallery of Canada Foundation Board of Directors and Patrons for all their work in launching the Major Gift Program, which brought commitments of over $1 million in 2001–2002. A special thanks is also extended to the Gallery's sponsors, supporting Friends, members, and dedicated volunteers.

On behalf of the National Gallery of Canada and the Canadian Museum of Contemporary Photography, I am pleased to submit this annual report for the 2001–2002 fiscal year, accompanied by the Gallery's financial statements and the related Auditor General's report.

H. Harrison McCain, C.C.

Message from the Director

The year 2001–2002 was evolutionary for the National Gallery of Canada in many regards.

New acquisitions – many of them contemporary works – added breadth to the permanent collection. These include Geneviève Cadieux's *Family Portrait*, a contemporary work that incorporates sculpture and photography; Sir Edward Burne-Jones's *Study of the Head of Fortune*; and a collection of gelatin silver prints by the photographer Ilse Bing.

A calendar of provocative exhibitions – including *Gustav Klimt: Modernism in the Making*, *Ousmane Sow*, *From Leonardo to Tintoretto: Sixteenth-Century North Italian Drawings from Budapest*, *Rober Racine*, and *Gathie Falk* – showcased the work of artists from around the world, attracting and engaging both local and international audiences, and reflecting a diverse global population.

Travelling exhibitions enabled us to further strengthen our alliances with galleries across Canada and in Mexico, China, and South America. I was particularly honoured to accompany the Governor General of Canada on state visits to Argentina and Chile and to present the exhibitions *Betty Goodwin Prints* at the Museo Nacional de Bellas Artes, Buenos Aires, and *Close-Ups: Prints and Drawings by Pudlo Pudlat* at the Museo Chileno de Arte Precolumbino, Santiago. Both venue openings were inaugurated by Her Excellency Adrienne Clarkson.

The Provenance Research Project, first undertaken in 2000–2001 to trace the ownership of works from the permanent collection through the Nazi era, achieved some key breakthroughs. Gaps in provenance for four separate works, including Klimt's *Hope I*, were successfully bridged.

Despite the difficulties occasioned by the PSAC labour dispute, the Gallery sustained a high degree of service to our audience, locally, nationally, and internationally. Attendance at our Ottawa venues reached 672,051, exceeding projections by 15 percent

I would like to acknowledge AIM Funds Management Inc. for its sponsorship of the *Klimt* exhibition and to the American Express Foundation for its continued support to the Gallery's CyberMuse project.

I would also like to extend my thanks to all the staff of the National Gallery for their ongoing commitment to the Gallery, its mandate, and its patrons, and to sincerely thank the Board of Trustees and the associated members of the Acquisitions Committee for their invaluable contributions. A special thanks is offered to the Government of Canada for its strong support of the Gallery's activities through the Minister of Canadian Heritage, the Honourable Sheila Copps.

Pierre Théberge, O.C., C.Q.

On Governance

In all of its activities, the Board of Trustees of the National Gallery of Canada strives for good governance, ensuring responsible and transparent management of Canada's visual arts heritage for the benefit of all Canadians, fostering efficiency in the delivery of services, and meeting the goals established by the federal government.

Corporate governance at the National Gallery of Canada is the responsibility of the Board of Trustees. Accountable to the Parliament of Canada through the Minister of Canadian Heritage, the Board of Trustees comprises 11 members, including the Chairman of the Board, appointed by the Minister with the approval of the Governor-in-Council.

Stewardship and accountability are the two primary principles the Board of Trustees has strived to recognize and achieve in accomplishing its commitment to corporate governance. By establishing a Governance Committee in 1996, the Board of Trustees has strengthened its role as stewards of the Gallery. The Governance Committee has implemented several innovations, including an annual assessment of its performance, the results of which are used to ensure the effective functioning of the Board of Trustees and its six committees. This year, the Governance Committee initiated a systematic review of policies approved by the Board of Trustees.

The Audit and Finance Committee, a key part of the accountability structure, advises the Board of Trustees on the soundness of the financial management of the Gallery. The Audit and Finance Committee continues to monitor improvements in reporting to ensure the consistency and integrity of the Gallery's performance information.

Once a year the Board of Trustees meets outside Ottawa. In October 2001, the Board held its meeting in Windsor, Ontario, where it took the opportunity to visit galleries, viewed the work of local artists, and hosted an evening with the visual arts community at the Art Gallery of Windsor.

Board of Trustees

1 April 2001 to 31 March 2002

Chairperson

H. Harrison McCain, C.C.
Florenceville (New Brunswick)
30 June 1999–29 June 2002

Vice-Chairperson

Merla Beckerman
West Vancouver (British Columbia)
18 March 2001–17 March 2005 (2nd term)

Trustees

Ardyth Webster Brott
Hamilton (Ontario)
6 November 2001–5 November 2004 (2nd term)

Mina Grossman-Ianni
Amherstburg (Ontario)
31 July 2001–30 July 2004 (2nd term)

Judy MacDonald
South Rustico (Prince Edward Island)
22 April 2000–22 October 2001 (2nd term)

Jean H. Picard
Montreal (Quebec)
4 May 1999–3 May 2002 (2nd term)

Robert Thomas Ross
Winnipeg (Manitoba)
28 September 1999–27 September 2002

Réjane Sanschagrin
Shawinigan (Quebec)
5 October 1999–4 October 2002 (2nd term)

Donald R. Sobey
Trenton (Nova Scotia)
11 May 1999–10 May 2002 (2nd term)

Irene Szylinger
Toronto (Ontario)
27 July 2000–26 July 2003 (2nd term)

Sara Vered
Ottawa (Ontario)
1 October 1999–30 September 2002 (2nd term)

Meeka Walsh
Winnipeg (Manitoba)
23 October 2001–22 October 2004

Committees of the Board of Trustees

1 April 2001 to 31 March 2002

Executive Committee

The Executive Committee acts on behalf of the Board of Trustees in the intervals between full Board meetings. The Committee held three meetings during the year.

Chairperson
H. Harrison McCain

Trustees
Merla Beckerman
Jean H. Picard
Réjane Sanschagrin
Donald R. Sobey
Irene Szylinger

Acquisitions Committee

The Acquisitions Committee approves acquisitions and reviews and recommends policies and plans for the collections of the National Gallery. The Committee held three meetings during the year.

Chairperson
Donald R. Sobey

Trustees
Merla Beckerman
Jean H. Picard
Irene Szylinger
Sara Vered

Advisors
Brigitte Freybe
Nahum Gelber
Michal Hornstein
Phyllis Lambert
Sean B. Murphy
Constance Naubert-Riser
Janet Scott

Governance Committee

The Governance Committee seeks to enhance corporate performance by assessing and making recommendations regarding corporate values and Board effectiveness. The Committee held two meetings during the year.

Chairperson
Merla Beckerman

Trustees
Mina Grossman-Ianni
Judy MacDonald
(until 22 October 2001)
Donald R. Sobey
Meeka Walsh

Advisory Committee for CMCP

The Canadian Museum of Contemporary Photography Advisory Committee serves as an advisory body to the Board of Trustees of the National Gallery of Canada on all matters concerning the unique operation of the CMCP. The Committee held two meetings during the year.

Chairperson
Irene Szylinger

Trustees
Judy MacDonald
(until 22 October 2001)
Robert Ross
Réjane Sanschagrin
Meeka Walsh

Audit and Finance Committee

The Audit and Finance Committee serves as the Board's advisor on accountability and audit-related matters, ensures maintenance of sound internal controls, monitors the Gallery's financial situation, and recommends specific courses of action to the Board as required. The Committee held four meetings during the year.

Chairperson
Jean H. Picard

Trustees
Ardyth Webster Brott
Mina Grossman-Ianni
Robert Ross

Public Programs Committee

The Public Programs Committee serves as the Board's adviser on the general direction of the Gallery's public programs, recommending strategic directions on these matters as required. The Committee held one meeting during the year.

Chairperson
Réjane Sanschagrin

Trustees
Ardyth Webster Brott
Irene Szylinger
Sara Vered

The Chairperson of the Board of Trustees is an ex-officio member of all Board committees.

Senior Management

Pierre Théberge, O.C., C.Q.
Director

David Franklin
Deputy Director and Chief Curator, Collections and Research

Frances Cameron
Deputy Director, Administration and Finance

Daniel Amadei
Director, Exhibitions and Installations

Ruben Benmergui
Director, Employer/Employee Relations

Joanne Charette
Director, Public Affairs

Mayo Graham
Director, National Outreach and International Relations

Martha Hanna
Director, Canadian Museum of Contemporary Photography

Marie Claire Morin
Director, Development and President and CEO, National Gallery of Canada Foundation

Managers

Marion Barclay
Chief, Restoration and Conservation Laboratory

Delphine Bishop
Chief, Collections Management

Karen Colby-Stothart
Chief, Exhibitions Management

Jean-Charles D'Amours
Chief, Corporate Giving

Christine Feniak
Chief, Technical Services

Louise Filiatrault
Chief, Education and Public Programs

Charles C. Hill
Curator, Canadian Art

Anne Hurley
Chief, Bookstore

Caroline Ishii
Chief, Communications and Marketing

Catherine Johnston
Curator, European and American Art

Martha King
Chief, Copyrights

Paul Leduc
Chief, Accounting and Treasury Services

Monique Marleau
Chief, Human Resources

Sylvie Madely
Chief, Membership and Annual Giving

Diana Nemiroff
Curator, Modern Art

James Nicholson
Chief, Security Services

Mark Paradis
Chief, Multimedia

Kathleen Scott
Curator, Contemporary Art

Serge Thériault
Chief, Publications

Ann Thomas
Curator, Photographs

Alan Todd
Chief, Design

Emily Tolot
Chief, Special Events and Rentals

Léo Tousignant
Chief, Visitor Services

James Trimm
Chief, Facilities Planning and Management

André Villeneuve
Chief, Information Technology Systems

Murray Waddington
Chief Librarian

Jennifer Wall
Chief, Audit and Evaluation

Dave Willson
Chief, Records Management

Acquisition Highlights

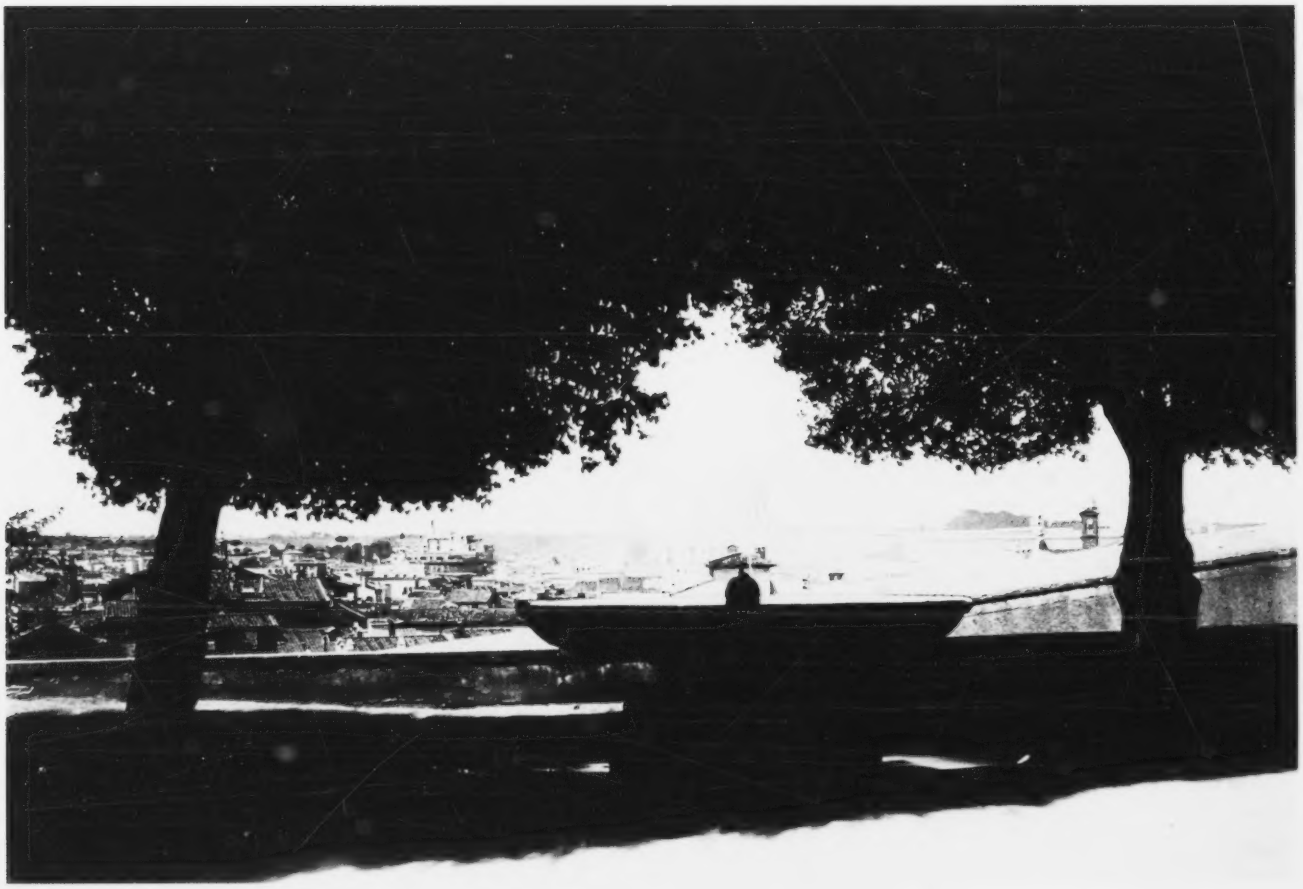
Fountain of the Villa Medici c. 1865
Albumen silver print

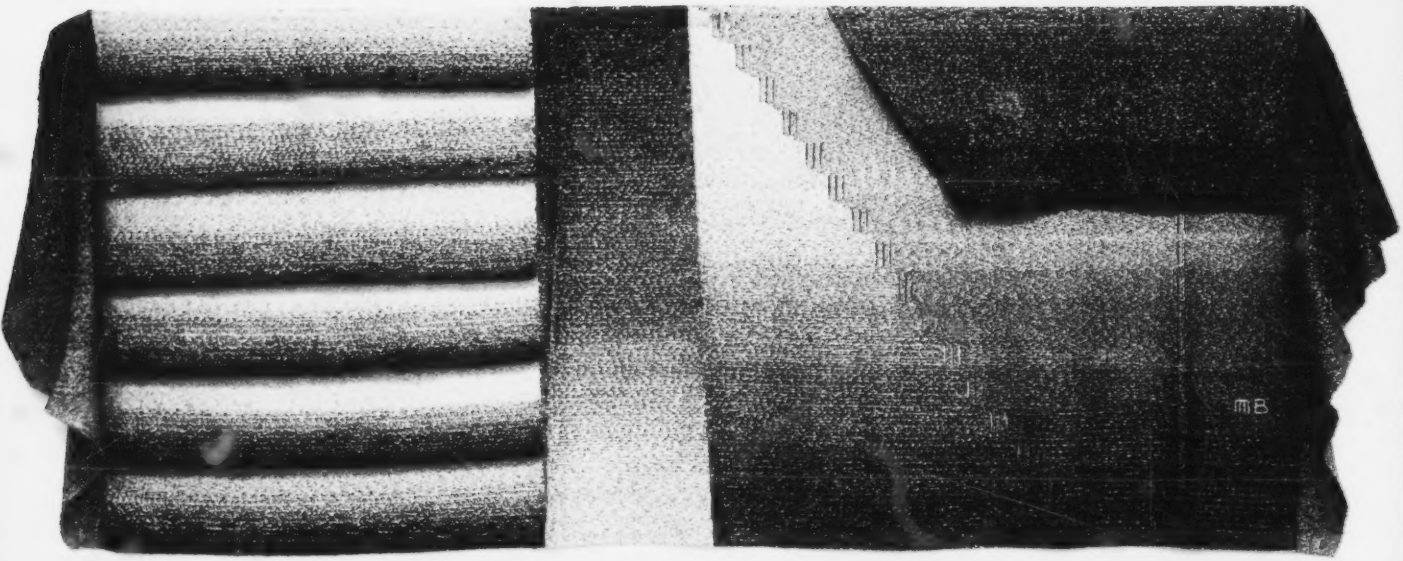
Attributed to James Anderson
(British/Italian, 1813–1877)

In *Fountain of the Villa Medici*, the photographer has taken particular care to emphasize the broad masses of dark foliage and the deep pools of shadow cast by the trees that flank the oval basin of a fountain. Through the natural arch created by the two trees, St. Peter's Basilica and the surrounding buildings of Rome shimmer in the distance, in delicate contrast to the silhouetted heavier forms of the fountain in the foreground. According to one legend, the sixteenth-century fountain incorporated a cannon ball that Queen Christina of Sweden had fired, without any apparent provocation, onto the Pincio hill from the Castel Sant'-Angelo in 1655. The nearly perfect balance of the composition, with the sphere in the centre through which water gushes, is echoed by the celebrated dome, made famous by Corot in his painting *Fountain of the French Academy, Rome* (1826–28). The view had been a popular subject of paintings by many other artists including Valenciennes, Michallon, and Goethe.

Recalling his visit to Rome in the mid-nineteenth century, the American travel writer George Hillard acknowledged the fountain's appeal: "It is an attractive sight, not merely from its good proportions and unpretending simplicity, but from its fine position and its harmony with the objects around it. The view of St. Peter's over its flowing and restless waters, though not set down in the guidebooks, is well worth a long and patient look."

The photograph is attributed to James Anderson partly owing to his reputation as a photographer of Roman sites and antiquities and also because he made similar views of the same subject. Born Isaac Atkinson to British parents, Anderson studied to be a painter, later adopting William Nugent Dunbar as a pseudonym. He changed his name to James Anderson when he moved to Rome in the 1830s and began exhibiting his paintings. Turning to the new art of photography and taking advantage of the burgeoning tourist industry, he quickly established himself in the city as a photographer and began selling his photographs around 1849. His photographic firm, founded in 1853, was taken over by his eldest son, Domenico, and eventually by his grandsons. The business was finally closed in the 1950s, and the prints and negatives became part of the Alinari archive in Florence.




MB

Nordic Blue Ice Floe:
Homage to the St. Lawrence River 1984
Cotton threads covered with mylar,
coloured silk threads, and linen threads

Micheline Beauchemin

(Canadian, born 1930)

Highly regarded throughout her distinguished career, Micheline Beauchemin has from the beginning received prestigious commissions both at home and abroad as part of various programs integrating art with architecture. During a stay in Greece in 1954, Beauchemin discovered the brilliant colours of the embroidery and crocheted rugs made by Greek peasant women, which motivated her to begin weaving tapestries herself. It was not long before her talents in this domain were recognized: in 1955 an exhibition of her tapestries and stained glass was held at the Palais de Chaillot in Paris.

In 1962 she visited Japan and, in order to learn more about local techniques, became acquainted with the Tatsumara family, weavers who had been connected to the Imperial family for generations. A second and third visit solidified her working relations with the Japanese, who still supply her with materials produced according to her specifications. In the mid-1960s she met Isamu Noguchi in Montreal, and he invited her to work in Japan in the textile studios of his friend Kawashima Jimbee. While there in 1967–68 she produced one of her most spectacular creations, the theatre curtain of the National Arts Centre in Ottawa – a work that is as vibrant and impressive today as it was thirty-five years ago. At that time, the largest loom in existence, fifteen metres long and three storeys high, was in Japan. In 1968 the Nihonbashi Gallery in Tokyo took advantage of Beauchemin's presence in the country to organize an exhibition of her works.

Micheline Beauchemin has lived at Grondines, Quebec, for many years. Adjacent to her three-hundred-year-old house is a studio where she has produced much of her work and provided numerous students from all over the world with practical training. Her main inspiration is the changing light, now iridescent, now a lustrous bronze, reflected by the St. Lawrence River, especially during the spring thaw, when the ice from the depths turns a deep blue. In the abstract *Nordic Blue Ice Floe*, more than sixty different shades of blue render the effects of light produced by the ephemeral event of the ice break-up.

The work is one of a series of tributes to the St. Lawrence that the artist has created over a ten-year period. The river has long been of primary importance to her family: the Beauchemins of Sorel were involved in maritime activities, and her engineer father was in charge of navigation on the river. "The presence of the river is absolutely necessary for me to create," she says. "I am mainly interested in light, and therefore in the colour inherent in light... For me, the river is molten silver, liquid metal. I was unable to express the river with wool, or cotton, or even grey silk. But in Japan, I had the choice of a thousand shades of silver!"

In this unique tapestry, Beauchemin brilliantly combines the shimmering effect of coloured metallic reflections (the result of covering the threads with mylar), varying textures in gradations of blue, and volumes that suggest drapery, the whole forming a surface that is fascinating to explore in all its details.

Study for the Head of Fortune for "The Wheel of Fortune" c. 1877–83
Oil on canvas

Edward Burne-Jones

(British, 1833–1898)

The early years of Burne-Jones were marked by his association with William Morris and the influence of Dante Gabriel Rossetti. The artist began to attract a following in the late 1860s, but from 1870, when nudity in one of his paintings caused its removal from an exhibition, he withdrew from the public eye. In 1877, however, he exhibited a series of paintings at the Grosvenor Gallery to unprecedented acclaim. Renown, accepted with reluctance, led in 1886 to his election to the Royal Academy, from which he resigned in 1893. By then he was already the leader of the Aesthetic Movement and his style had become the hallmark of international Symbolism.

In 1870 Burne-Jones conceived a project on the Fall of Troy that included allegories of Fortune, Fame, Oblivion, and Love. He eventually abandoned the idea, but would develop the subjects into independent compositions. Of these, *The Wheel of Fortune* became his own favourite as well as the most popular of his masterpieces. The elaboration of the painting proved very long, the artist beginning in earnest only in 1871 when, during a visit to Italy, he spent several days studying Michaelangelo's Sibyls in the Sistine Chapel. In 1872 he embarked on a large work that he cast aside in 1875 in favour of an even larger canvas. It is this second painting, finished first and now in the Musée d'Orsay, that he exhibited in 1883 as the prime version of *The Wheel of Fortune*.

A vast number of studies for the painting exist, many devoted to the element that absorbed the artist most: the head of Fortune. Indeed, drawings dated from 1872 through 1877 show a constant preoccupation with an ideal type, partly inspired by Michaelangelo's Erythraean Sybil. The general concept for the figure's head – shown in profile, her eyes lowered, oblivious to the fate of her victims – remained relatively unchanged over the years. Yet the form of the profile varied widely, perhaps with each new model, and the headdress underwent several modifications. The artist's protracted search for the perfect head concluded with three monochrome oil studies that enabled him to focus on form. Of these, the head now in Ottawa is the final study and on the same scale as the Orsay painting. The date of the studies remains elusive, but they were surely painted between 1877, when Burne-Jones still worked on drawings, and early 1883, when the painting was completed.

Over the years Burne-Jones used different models, but in the final instance Lily Langtry, the famous Victorian actress, claimed that distinction. She certainly sat to Burne-Jones several times from early 1879, when he described to a friend the effect she had on him: "It was the first time I had ever seen the Beauty – and I didn't like to stare too much... I can't imagine a face more radiant or a look more serene – like day itself she is."

Family Portrait 1991
Cibachrome transparency, Pearl Cibachrome print,
4 fluorescent lightboxes

Geneviève Cadieux

(Canadian, born 1955)

Cadieux has been working with large-scale formats in both lush colour and black and white since the early 1980s. Although her primary subject has been the body, more recently she has exhibited landscapes, sculptures, and a video projection. What distinguishes her photographs is their cinematic quality. Her large-scale images often include close-ups, faces, or skin, and sometimes the crevices of the body. *Memory Gap, an Unexpected Beauty* (1988), for example, is a sculptural form employing a huge and horrific photograph of a scar. In another, more dramatic, autobiographical body work, *Hear Me with Your Eyes* (1989), the artist's actress sister, Anne-Marie Cadieux, is portrayed enacting what might be pain or pleasure, reflecting the artist's interest in emotional states, the irreconcilable, and the impossibility of communication.

The immense installation *Family Portrait* depicts the artist's mother, father, and sister, each head shot supported by a monumental freestanding light box. The boxes are arranged in an open triangular fashion, a form that allows the photographic and sculptural portrait to reveal a public (exterior) face and a more private (interior) space. As viewers move around the periphery of the group portrait, they realize that all is not well. The father's downcast, almost closed eyes express failure or sadness. Anne-Marie, whose eyes are also closed, projects defiance. The mother's eyes appear to be both open and closed at the same time; she sees yet does not see. In the act of photographing, Cadieux becomes part of the portrait. Far from being an idealized family portrait, these images in no way glorify the legacy of the family.

As viewers wander into the interior of the portrait, the tension expressed on the exterior is confirmed within. The three interior photographs depict the back of Anne-Marie's head, the father's bare torso, and the mother's raised hand. The artist's sister literally turns her back on the family. Blood drips from the mother's hand, positioning her as a saint or a victim. The father's torso is layered with the close-up of Anne-Marie's parted lips from *Hear Me with Your Eyes*, the lips a visual echo of the emotions enacted by Anne-Marie in earlier photographs. The nature of the felt tragedy is left unsaid and can only be guessed at, while the viewer is left wondering whether the portrait is in any way autobiographical.

In the more than ten years that have elapsed since Cadieux made this work, the portrait has begun to assume a quasi-documentary status and to take on the role of assisting understanding and memory. As the family ages, this portrait will stand as a document of a moment in time and perhaps one day will serve as a monument to those who have passed away.

Shapeshifter 2000
Plastic chairs

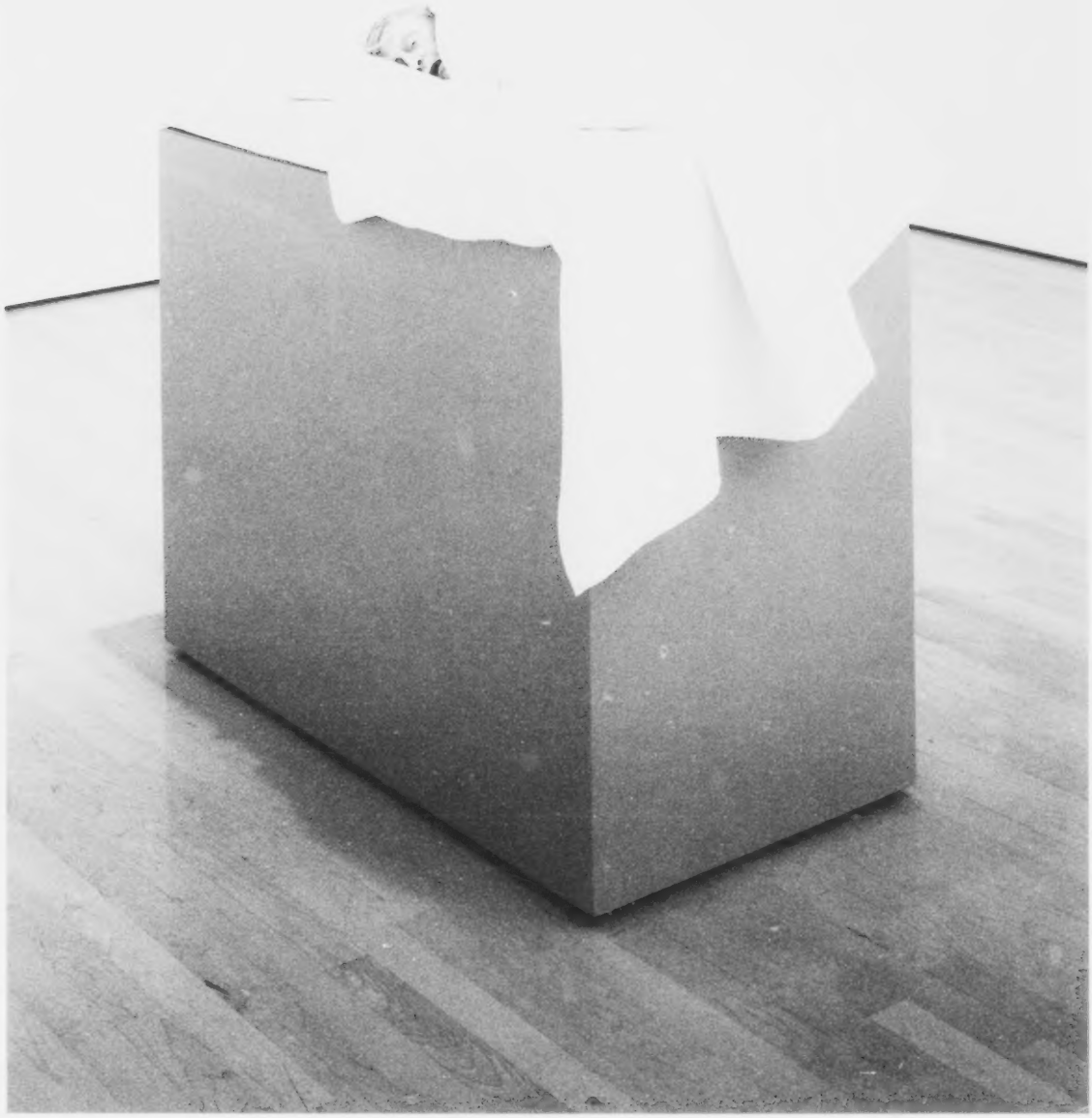
Brian Jungen
(Canadian, born 1970)

Brian Jungen's hybrid ancestry has made him keenly aware of the ironies involved in cultural transformation. Born of Swiss and aboriginal parents, Jungen was raised in the northeastern interior of British Columbia, near Fort St. John, and is a member of the Doig River band of the Dunne-za Nation. He graduated from the Emily Carr Institute of Art and Design in 1992 and has lived and worked, at different times, in Montreal, New York, and Vancouver.

Beginning with the exhibition of his 1999 series of Northwest Coast–style masks created out of chic brand-name running shoes, Jungen has been questioning the idea of what constitutes Native art while making radical use of the commercial "ready-mades" of the international mass market. *Shapeshifter*, whose title alludes to tales of metamorphosis, continues and develops these lines of inquiry. Hung from the ceiling, it appears at first glance to be some sort of dinosaur skeleton, of the kind found in natural history museums. On closer examination, it becomes clear that the work is actually made of pieces carved out of plastic patio chairs and bolted together.

The whale skeleton in *Shapeshifter* is not an anatomically correct one, but is an amalgam based on photographs of different species. Jungen's impulse, almost paradoxical in its direction, was to create a sculpture out of chairs in the very way that Native artists from prehistoric periods created their sculptures out of whale bones. Here, however, Jungen has restored the "whale bones" to the whale. His way of working can be thought of as a kind of reverse archaeology: beginning with a new, whole object, he has mined it to find skeletal fragments, which he has then pieced together to form the remains of a creature that looks as if it once might have existed.

Jungen first started using plastic chairs when he was making his *Bush Capsule* (2000), a work conceived as a temporary seasonal shelter, similar to the kind that would have been familiar to his Dunne-za family. He was initially attracted to the chairs for their ordinariness as much as for their beautifully sculpted lines, and it occurred to him that he could construct a kind of geodesic dome using pieces of them as modular support elements, not unlike the whale bones once used by the Inuit for the walls and rafters of their winter houses. At about the same time that he was making *Bush Capsule*, he developed an interest in the displays of whales at both the Vancouver Aquarium and the University of British Columbia's Museum of Anthropology. Thinking about how contemporary cultural institutions present the endangered species as educational exhibits and as tourist attractions, he began to see the plight of the whale as symbolic of the plight of Native people and their culture, simultaneously fetishized and marginalized. *Shapeshifter* intriguingly combines these troubling social themes with an exuberant deconstruction of the material surface of our throw-away culture.



Untitled (Old Woman in Bed) 2001

Silicone rubber, polyester resin, cotton, polyurethane foam, polyester and oil paint

Ron Mueck

(Australian, born 1958)

Ron Mueck worked in advertising, children's television, and film before turning to fine art and figurative sculpture. In 1983 he moved to London and became a professional model maker for Jim Henson's Muppets. His art first came to public attention with *Dead Dad* (1996–97), a hyper-real replica of his dead father, which he exhibited in 1997 at the Royal Academy of Arts exhibition *Sensation: Young British Artists from the Saatchi Collection*. The father's naked body is positioned directly on the floor lying face up, the figure so accurately detailed that it might be described as a trompe l'oeil. But where most hyper-real sculptors such as Duane Hanson or John D'Andrea work life-size, Mueck's *Dead Dad* is hardly a metre in length. More recently, Mueck's hugely over-sized sculpture *Boy* (2000) was on display at the Millennium Dome in London and at the latest Venice Biennale.

With *Untitled (Old Woman in Bed)*, Mueck continues in a similar vein. An elderly woman swaddled in blankets lies sideways in a foetal position, her hands curled under her chin and into her body. Cradled by a pillow, her head protrudes from the bedclothes. The head is rendered in a super-naturalistic fashion; grey hair falls over her forehead and her eyes and mouth are open. Unlike *Dead Dad*, the woman is still alive, indicated by her glistening nostril. Like *Dead Dad*, she is child-size. Both sculptures, in their diminutive proportions, objectify the moment when the parent becomes the child and the child must in turn begin to parent. The choice of a small scale also points to the unreliability of memory in recalling the size of things.

Mueck's work can be understood in the context of much recent British art, said to be preoccupied with life and death. *Untitled (Old Woman in Bed)* may be a portrait of the end of life, or a re-interpretation of the still-life genre. The aging body – whether our own or another's – elicits complex, if not conflicted, feelings: there may be anger, empathy, and the realization of impending mortality. With this work, Mueck opens up a space for spectators to meditate on or publicly discuss this inevitable stage of life.

Kitchen Door and Esther 1965
Oil on canvas

Christiane Pflug
(Canadian, 1936–1972)

Raised by a single parent in wartime Germany, Christiane Schütt moved in 1953 to Paris to study fashion design. There she met her future husband, Michael Pflug, a medical student and artist, and through his encouragement she turned to painting. In 1959, after three years in Tunis, Pflug and her two small daughters, Esther and Ursula, arrived in Toronto, with Michael following a year later. Her initial attempts at painting in Canada were hampered by financial constraints, Michael's frequent absences during his internship, the challenges of raising two children largely on her own, and personal isolation. Of necessity, she focused on her domestic life and space as the subject of her art.

Pflug's painting methods were demanding. Rather than beginning with an overall drawing, she worked in one area of the canvas, building up the composition section by section. She seldom painted from the live model. "That is precisely the problem with my kind of work," she wrote, "this dependency upon the object, and if it is 'mobile,' all is put into question." Yet in the mid-1960s she painted three large portraits: *Avrom Isaacs*, a picture of her dealer, in 1964 (Art Gallery of Ontario), *Kitchen Door and Esther* in 1965, and *Kitchen Door and Ursula* in 1966 (Winnipeg Art Gallery).

Kitchen Door and Esther was begun in August 1965, and its progress can be traced in the artist's letters to her mother-in-law in Germany. "The Miezchen [Esther's nickname] has to sit for me, that is going to be difficult. Even though it's only her back." A week later she described its development. "At the moment I need [Miezchen] for my painting; the head and neck are finished... and so she doesn't have to sit as quietly anymore and can sit for longer periods... The large shape of the figure amongst all the confusion of the leaves and the blonde of her hair, together with the pink, brown, and purple tones of the sweater in all the green, looks very beautiful and actually quite happy and full of hope [and] we can expect that it will be nice and not a very sad painting." She was pleased with the result when she saw it in her solo exhibition in Winnipeg the following January. "The last painting looked very nice... one could stand back and look at it from a distance, which isn't possible at home. It's amazing how the metallic colours (cobalt green, cobalt and cadmium yellow) make everything glow, and the cadmium red which I used in the light greys this time, the warm glow resembles the summer light. Miezchen looks very nice and dominates the whole painting, despite the smallness of the figure."

Surrounded by bare walls, Esther's delicate figure speaks of the fragility of youth, and all of life in tension with its environment, though the sky glimpsed in the foliage and door reveals a world beyond the confines of the domestic space.

Talking Fish 2000
Grey, brown, red, and black Brazilian soapstone

David Ruben Piqtoukun

(Canadian, born 1950)

In 1976 the artist Pauloosie Kasadluak described sculpture as a vehicle for "showing the truth" about Inuit life to the world outside the Arctic. Since then, other artists have also come to regard post-1949 Inuit art as an important resource within the culture itself – preserving the past and its values for today's young Inuit and future generations. David Ruben Piqtoukun adds a personal dimension to this evolution of meaning, making sculpture a vital tool in his exploration of questions of identity and survival. In *Talking Fish*, the artist brings a fresh perspective to the dialogue between Inuit art and oral narrative traditions.

Born near Paulatuk, Northwest Territories, Ruben is of Alaskan and Karmgmalitmiut (people of the Mackenzie River delta) Inuit heritage. As a child, he attended residential schools in Aklavik and Inuvik. As a young adult, the resulting losses of fluency in Inuktitut and in hunting skills sent him south looking for work and a place to fit in. After spending time in Alberta he moved to Vancouver and took up carving. It was not long before the artist's work brought him to an exploration of his culture: "I have learned the importance of learning about my past and translating oral stories into visual form." Ruben began by reading anthropological sources on Inuit myths and legends and went on to seek out the stories of his Paulatuk relatives.

Ruben has developed a personal symbolism and has produced an impressive body of work over the past three decades. The bear, his helping spirit, figures prominently, in addition to his namesake, Piqtou ("huge, gusty wind"), and Saila, the wind god. The artist also understands the didactic and metaphoric functions that underpin an oral tradition. Recently, the narratives and the sculpture have moved from the timeless past to present realities, now including Ruben's own experience of living "between two worlds." In the 1990s his work began taking on a cathartic function, as a way to deal with his residential school experience and urban exile.

Talking Fish is a fine example of the interweaving of story, moral, and personal experience that gives the artist's work its resonance. After many years in Toronto, Ruben moved to the shores of Lake Simcoe, allowing his artistic practice to combine with his passion for fishing. As he explains, this sculpture grew out of a period of frustration, when it seemed as if the fish were teasing him – jumping up, splashing around, but avoiding his hook. Thinking back to the ways of his ancestors, the artist-fisherman conceived *Talking Fish* as a form of offering to the spirits. Once the sculpture was completed, the fish allowed themselves to be caught. As Ruben puts it: "The fish took hold of me, tossed me around a bit, taught me a few lessons, and then spat me out!" For the artist, the experience – and the sculpture with its human figure emerging from the fish's mouth – came to represent those situations where we may find ourselves challenged beyond our capabilities. In the process, we may indeed feel swallowed up. Upon resurfacing, we hope to be wiser for the encounter. *Talking Fish* reminds us of our limitations before the forces of nature and life itself. It also demonstrates the significance and imaginative power of storytelling.

Lilies 2000
Oil on canvas

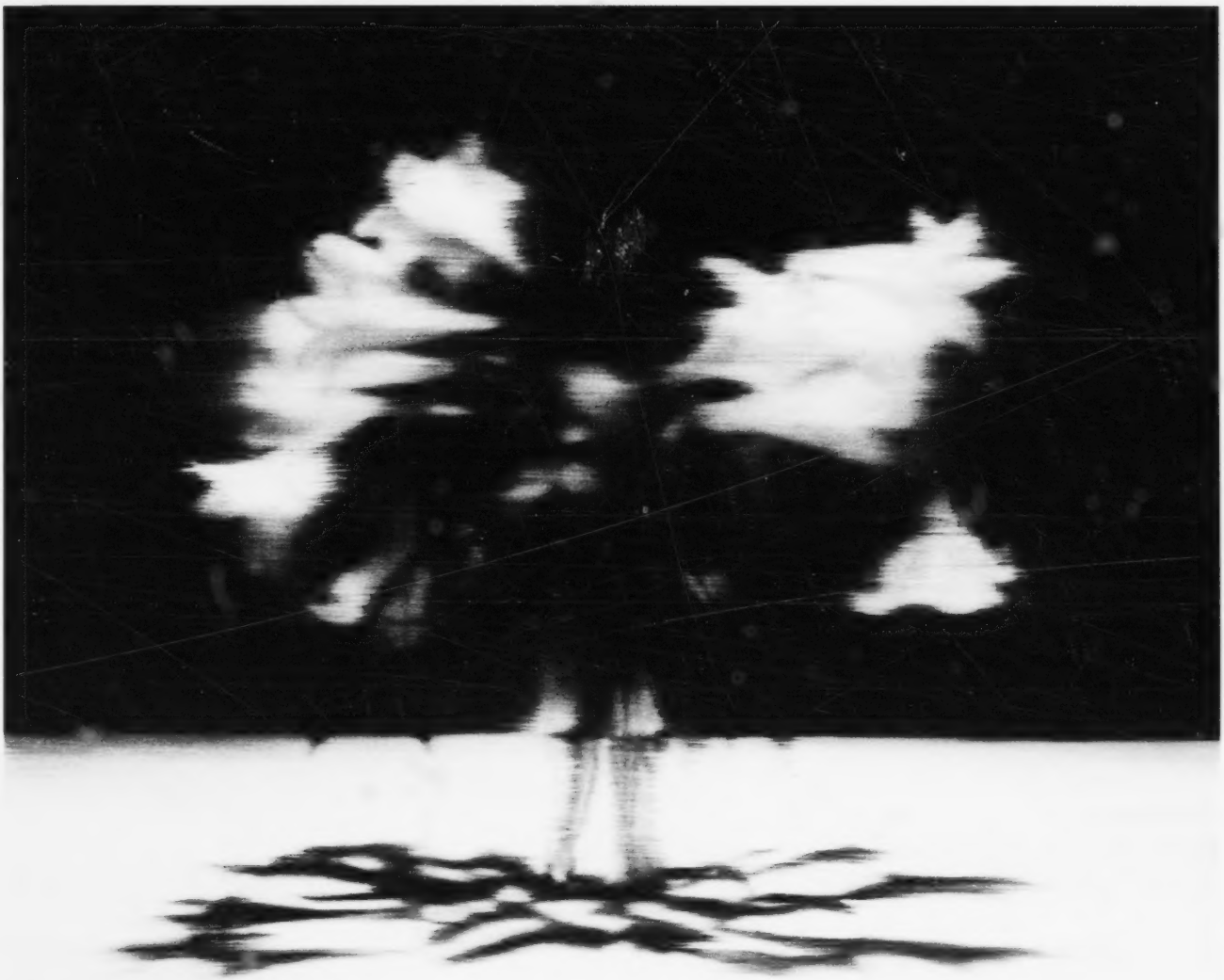
Gerhard Richter

(German, born 1932)

Gerhard Richter began his career as a muralist in East Germany during the post-war years. In 1961 he moved to West Germany and became active in the contemporary art world centred around Cologne and Dusseldorf. Using published images and family photographs, he began making the first of his many celebrated photo-realist paintings, recognizable by their distinctive blurred look. Over the years his work has reflected – or at least has seemed to reflect – a wide range of influences, including Pop Art, Minimalism, Abstraction, Neo-Expressionism, and Conceptualism. Austerely critical of himself and of the practice of art in general, Richter has in fact consistently eluded all "isms."

In his photo-realist paintings Richter has frequently turned to traditional subjects: portraits and self-portraits, landscapes, and still-lifes. *Lilies* is a still-life depicting a bouquet of white lilies in a glass vase placed on a table. The image is devoid of clear outlines and verges on the abstract. A strong light source outside the picture illuminates the flowers from above, casting a broken pattern of shadows on the surface of the table. The canvas is divided into an upper field and a lower field. The space above the line of the table may be seen as representing the material world, where things possess measurable volume. Below the line, in the immaterial realm of shadows, the vase, flowers, and leaves are transformed, seeming almost to disintegrate and merge into the creamy yellow surface of the table. Viewed within the context of the "Vanitas" tradition, which has exerted a strong hold on Richter's imagination, *Lilies* is symbolic of the fragility of life and the vanity of worldly desires in the face of death's inevitability. While the artist seeks to capture the fleeting beauty of the flowers, the blurring of the image makes visible the passage of space and time.

The candidum lily, also known as the Madonna lily, is a traditional Christian symbol of purity, chastity, and virginity, often associated with the Virgin Mary and included in depictions of the Annunciation. It is significant, in this regard, that the palette of *Lilies* resembles that of Richter's 1973 series of paintings titled *Annunciation after Titian*, all based on Titian's *Annunciation* in the Scuola di San Rocco in Venice. Out of his great admiration for Titian's masterpiece and his fascination with its subject, Richter wished to somehow possess it by copying it. In *Lilies* he seems to be returning to the challenge of possessing the Titian. This time, however, he has extracted only a detail from it and recast it as a still-life, in order to express what would be, in his terms, the "beautiful truth" within it. Although he is not religious himself, Richter believes that religious images "still speak to us. We continue to love them, to use them, to have need of them."



Virgin and Child Enthroned with Saints Sebastian and Roch c. 1530
Pen and brown ink with brown wash on laid paper

Giulio Romano

(Italian, 1499–1546)

Giulio Romano entered Raphael's workshop in Rome as a relative youth and soon became his most trusted and capable assistant. Following Raphael's death in 1520, he inherited the artist's workshop, including the master's drawings, and completed major commissions in the Vatican palace. By 1524 Giulio was tempted by the Gonzaga family through the agent of Baldassare Castiglione to transplant himself to Mantua, where he would work as court artist for the rest of his life. While in Mantua Giulio was primarily a designer of all forms of art and architecture with little time to see his own ideas to fruition.

This unpublished drawing, which recently resurfaced in a private collection in England, featuring the Virgin and Child enthroned with the flanking saints Sebastian and Roch is unquestionably by Giulio Romano, and likely executed during his time in Mantua. To judge by the nature of the image it was doubtless made as part of a plague altarpiece that is no longer extant and not recorded in any sources. The drawing may well be linked to a devastating plague that struck Mantua in 1527 and early 1528.

The frieze-like composition, with heavy-set figures arranged frontally in the manner of ancient sarcophagi, is typical of Giulio's approach to design. This sheet relates to two other drawings of the same composition, one now in the Musée Condé in Chantilly and the other currently untraced. In the absence of a painting, it is impossible to be certain which of the three drawings was nearest to Giulio's final intention, though it seems reasonable to assume from its relatively loose finish alone that the Ottawa drawing was executed first and represents the artist's earlier inspiration for this compositional problem, thus adding to its importance for the insight it provides into his creative process.

Even for Giulio, however, this sketch is distinguished by a particularly vivacious touch. In essence, it is a wash drawing exploring qualities of light and shade with broad areas of golden tone to create drama, only the thinnest and most rudimentary of lines indicating the contours. There are precedents among Raphael's surviving drawings for this vivid technique, including a celebrated study now in the Uffizi for the *Release of Saint Peter* fresco in the Vatican. The spirited handling is especially successful in realizing the artist's desire to suggest lively emotional states for his divine characters as he attempted to unify the conception in the manner of a narrative rather than simply depicting the traditional gathering of saints before the Virgin and Child. The quest for narrative impulses within the altarpiece format was an innovation characteristic of this period of the Renaissance, and Guilio's drawing provides a quintessential example.

Coffee Service 1950
Silver and rosewood

Harold Gordon Stacey
(Canadian, 1911–1979)

Among the silversmiths practising their craft in Ontario during the twentieth century, Harold Stacey has no equal. His contribution to the resurgence of art silver rests on the adoption of rigorous principles rooted in the precepts of functionalism, which advocates simple, subtly arranged geometric forms. The National Gallery of Canada is proud to be the first institution in the country to represent him in its collection.

Introduced to metalworking by Frank Ison at Toronto's Central Technical School, Stacey decided to concentrate on silver beginning in 1932. Hokan Rudolph Renzius, a metal artist from Sweden who had settled in Toronto, also had a decisive influence on Stacey. A turning point in Stacey's career occurred in 1949: he was invited to study at the Rhode Island School of Design, where Baron Erik Fleming, silversmith to the Swedish royal family, was giving a summer course intended to introduce traditional Swedish metalworking methods into North America. Stacey attended three workshops.

By 1950 Stacey had achieved complete mastery of his art, and this coffee service is arguably his masterpiece. He belonged to the post-war generation of designers who wished to create a new, ahistorical philosophy of utilitarian objects, and his intention to renew the formal vocabulary is clearly evident. The coffee pot is usable, but its functional aspect seems almost secondary to aesthetic considerations. In Stacey's eyes, subtlety of form is of supreme importance; in practice, this means that a silver object with minimal decoration, like this one, must be viewed at exactly the right angle to be fully appreciated. While the coffee pot shows the mark of the hammer on its surface, the reflection of light is intended to enhance the object's form. The Scandinavian influence is unmistakable, and can be attributed to Stacey's acquaintance with Renzius and Fleming, but it should also be remembered that at this time Scandinavia was a significant source of inspiration for furniture and the decorative arts throughout North America. Technical analysis confirms the same tendency: the reduction of sheet metal to varying thicknesses by hammering and raising is completely in accord with the contemporary Scandinavian approach. Referring to this technique, Stacey said: "It gives an effect of great richness and quality. Wonderful, though expensive." An inscription on the bottom of the three pieces shows that the artist considered producing a limited edition. He received no orders, but Douglas Duncan purchased the service soon after it was exhibited.

Among the many and varied commissions during his career, Harold Stacey designed and produced a number of interesting works, but none creates an effect of such intensity as this coffee service.

Lessons: No. 14 2000
Chromogenic print (Fujicolor)

Ho Tam
(Canadian, born 1962)

In his series *Lessons*, Ho Tam investigates the formation of personal history within the framework of larger social and cultural events. The photographs depict the La Salle Primary School in Hong Kong, a Catholic boys' school that the artist attended from the late 1960s to the early 1970s. Tam's return to his native city was prompted both by his continued interest in working with imagery of children and his fascination with the transfer of the city from British to Chinese rule on 1 July 1997. Using a low-resolution 8mm camcorder, the artist filmed the grounds, students, and architecture of his childhood school. He then directly photographed the tape as it played on a television monitor. The resulting images are obscure and grainy, with a mixture of realist and painterly effects that convey a sense of dreamlike space. Tam has likened his photographs to memories that combine real and fictional elements; the double process of photographing and then re-photographing his subject matter alludes to the imprecise nature of memories and mediated recollections of past events. The images have the appearance of being both grounded and displaced, and convey a sense of timelessness in their manner of presentation.

The artist's choice of returning to his place of birth at such a critical juncture highlights the effects of the colony's past on individual history. British sensibility is reflected in the functional character of the school's architecture and the required uniform – white shirt, tie, shorts, and jacket. Religion also plays a role, represented by the cross hanging above rows of desks in a crowded classroom. Tam subtly portrays the mixture of discipline and play that defines the boys' school life. In one photograph, a young boy sits upright in his chair, staring intently at his schoolbook. In another, two boys engage in an animated conversation, thoroughly absorbed in each other's company. The activities of the schoolboys are easily recognized and shared across cultures. However, the idea of picking out such images from a moving film and selecting significant moments as "stills" indicates a position of alienation and displacement. *Lessons* demonstrates that events, objects, and circumstances, often only passively registered in childhood, are given significance later in life by the adult who weaves disparate elements from the past into the needs and realities of the present. Yet the individual as artist who seeks to distil moments of understanding of self is engaged in an ever-elusive process that can only be approximated through surrogate "others."

For Tam to address the colonialism that informed his childhood is an uncertain process: such a system is both foreign to and an integral part of his identity. As he has commented about his journey to Hong Kong: "I went in to film the school with the idea of de-constructing the colonial system – but somehow I ended up feeling emotionally tied to it." The *Lessons*, therefore, are ongoing, an idea represented in the work by the white space at the bottom of the images. At one point, Tam wanted to include text in the work. He later chose to leave the area blank as a way of suggesting future possibilities of discovery and other lessons waiting to be learned.

Artistic Enrichment
Curatorial Activity

Objective 1
To acquire, preserve, research, and record historic and contemporary works of art, both national and international, to represent Canada's visual arts heritage and to feature them in its programs.

The National Gallery possesses one of the world's finest permanent collections of art. Last year its talented staff of Gallery curators continued to augment the collection with exceptional acquisitions, and Gallery conservators successfully completed several challenging restoration projects.

Notable Acquisitions, Valuable Additions

Each year the Gallery strives to add new art to the permanent collection – both contemporary and historical works. Given the significant resources required for art purchases, the Gallery pursues not only purchase opportunities, but also gifts and long-term loans.

Last year the Gallery acquired a total of 212 works (123 gifts and 89 purchases), including the contemporary sculpture by Ron Mueck *Untitled (Old Woman in Bed)*; Geneviève Cadieux's *Family Portrait*, a work incorporating both sculpture and photography; Sir Edward Burne-Jones's *Study of the Head of Fortune*; Giulio Romano's *Virgin and Child Enthroned with Saints Sebastian and Roch*; a collection of gelatin silver prints by the New York photographer Ilse Bing; and a fine painting by Gerhard Richter, *Lilies*.

While the Mueck sculpture fulfils the Gallery's goal of acquiring works from living international artists, Cadieux's work – a gift from the artist herself – adds to the exceptional collection of Canadian works by living artists. Its scale is also truly impressive. The Burne-Jones acquisition extends the fundamental strength of the permanent collection by increasing the number of British historical works, and the Romano drawing underpins the Renaissance origins of art history itself – a part of the collection that is difficult to build, given the scarcity of Renaissance works. Finally, the Bing prints extend the historical photographic collection, capturing the golden age of photography of the 1920s and 1930s.

The Canadian Museum of Contemporary Photography, the Gallery's affiliate, has acquired 180 works, 140 of which were donations. Notable acquisitions include a set of 75 chromogenic prints from Kelly Wood's *Continuous Garbage Project*. For a period of five years, beginning in 1998, Wood has set herself the task of photographing her bags of garbage. CMCP's acquisition represents the third, and as yet most productive, year of the project. Other acquisitions include eight chromogenic prints purchased from Ho Tam's series *Lessons*. The works, which depict the Catholic boys' school Tam attended as a child in Hong Kong, investigate the formation of personal history within the framework of larger social and cultural events. Five chromogenic prints were purchased from Winnipeg-born Laura Letinsky. In these photographs, from her series *Morning and Melancholia*, Letinsky conveys a sense of ritual, community, and friendship as expressed through the act of eating and the preparation of meals. Other acquisitions include two black-and-white photographs by Claude Phillipe Benoit from his series *Chapitre... du Prince*. In these works, one of which takes the Toronto Stock Exchange as its subject, Benoit draws attention to the uneasy relation between public spaces and the enigmatic relations of power that function within them. Gifts to the Museum include 133 gelatin silver prints donated by the documentary photographer Orest Semchishen that depict the small towns and communities of his native Alberta.

Sharing the Collection

The Gallery continued to strengthen its alliance with fellow Canadian art institutions and with galleries around the world through the loan of works from the permanent collection. These included the loan of 33 original Rembrandt prints to the Vancouver Art Gallery for use in a major exhibition; the loan of paintings by Emily Carr and Georgia O'Keeffe to the McMichael Canadian Art Collection in Kleinberg, Ontario; and the loan of 12 paintings by Cornelius Krieghoff to the Art Gallery of Ontario for a monographic exhibition, *Krieghoff: Images of Canada*, organized by the AGO, which travelled to Quebec City, Montreal, and Vancouver, as well as to the National Gallery of Canada.

International loans were made to the following countries: Austria, England, France, Germany, Ireland, Italy, the Netherlands, Scotland, Sweden, Switzerland, and the United States.

Professional Development and Outreach

The Gallery once again hosted an Orientation Week, welcoming early-career museum professionals from across Canada to learn about the National Gallery and its services, and to network and exchange ideas. In addition, it successfully concluded the pilot Guest Curator Program. The exhibition produced as part of this program is currently offered on tour to galleries across Canada. A new call for exhibition proposals from prospective guest curators will be issued in the coming year.

Preserving Beauty

Once again the conservators of the National Gallery played a critical role in enhancing the permanent collection, undertaking several significant restoration projects. Most notable was the restoration of Bartolomeo Montagna's *St. Jerome in Penitence*, supported by the National Gallery of Canada Foundation Circle Program in collaboration with the Getty Conservation Institute, which involved extensive inpainting in both oil and egg tempera. The brilliance and character of *Woman of Lubeck*, a daguerreotype by D. Eichmann and L. Riel, was restored by John McElhone using electro-cleaning; *Portrait of a Nobleman* by Barthel Beham was cleaned and inpainted in its badly damaged background; and *Cosimo III de' Medici, Grand Duke of Tuscany*, the marble portrait bust by Giovanni Battista Foggini, underwent a major cleaning by Doris Couture-Rigert following chemical analysis and consultations with the Getty Conservation Center and the Los Angeles County Museum of Art. In conjunction with the *Rober Racine* exhibition, supplementary paper material that formed part of Racine's *Vexations* was treated extensively by Richard Gagnier to address flood and mould staining and ink solubility problems.

Fellowships

As part of an ongoing emphasis on curatorial scholarship, last year the Library and Archives department of the National Gallery awarded by jury six research fellowships. All but one recipient were Canadian. Jim Burant, Chief, Art and Photography Archives Section, National Archives of Canada, Ottawa, received one of the two fellowships in Pre-1970 Canadian Art. The second was awarded to Gemey Kelly, Director and Curator, Owens Art Gallery, Sackville, New Brunswick. Fellowships were also awarded to Jim Drobnick, Montreal, in Post-1970 Canadian Art, Dr. Mitchell Frank, Ottawa, in European and Modern Art, and Dr. David Tomas, Montreal, in Art and Science. Julia Pascual, Freiburg, Germany, was the recipient of the Lisette Model/Joseph G. Blum Fellowship in the History of Photography.

National and International Showcase Exhibitions

National Gallery of Canada Exhibitions

The prominent international reputation enjoyed by the National Gallery of Canada is largely attributable to its exhibitions program. Year after year, the Gallery delights audiences with onsite and travelling exhibitions that showcase exceptional art and artists.

The strength of the Gallery's exhibition program is rooted in the quality of its permanent collection. Throughout its history, the Gallery has succeeded in acquiring key works and significant groupings of works that, together, allow the Gallery to contribute to many international collaborative exhibition projects, both through its collections and scholarly research.

Orchestrated by a team of Gallery experts, an ambitious and diverse program is produced every year reaching a wide range of visitors in Ottawa, throughout Canada, and abroad. Through its locally presented National Capital Program and its Travelling Exhibitions Program directed to Canadian art galleries and museums, it targets diverse audiences and presents different aspects of the collection.

The Gallery, a frequent partner in large-scale international collaborations, this year entered into a co-production agreement with the National Gallery of Art, Washington, and the National Gallery of Art, Berlin, for the production of *The Age of Watteau, Chardin, and Fragonard: Masterpieces of French Genre Painting*, which will be presented in Ottawa in the summer of 2003. An important research mission has also been initiated for the production of our summer exhibition project for 2004, *The Great Parade: Portrait of the Artist as Clown*. Canadian and French scholars have begun to refine the thesis behind this exhibition that will bring together many masterpieces from around the world.

Last year the National Gallery mounted a total of 21 exhibitions. Its affiliate, the Canadian Museum of Contemporary Photography, presented 9. The Travelling Exhibitions Program, including the Gallery and CMCP, circulated 29 exhibitions to 47 venues throughout Canada and abroad. Highlights follow, and a complete listing can be found below, starting on page 86.

Gustav Klimt: Modernism in the Making

This major retrospective, organized by the National Gallery of Canada, brought together for the first time in North America many of Gustav Klimt's greatest masterpieces, reflecting the vibrant cultural climate of Vienna at the turn of the century. An exceptional exhibition of 34 paintings and 87 drawings – including many of the artist's famous portraits, landscapes, and allegories – it presented all periods of Klimt's career over some 35 years. It was curated by Colin B. Bailey, former Chief Curator at the Gallery and now Chief Curator at the Frick Collection in New York, assisted by John Collins, Assistant Curator at the National Gallery of Canada. The exhibition catalogue edited by Dr. Bailey, and co-published by the National Gallery of Canada and Harry N. Abrams, New York, offered new research on the artist. It also featured numerous archival documents and photographs never before published. This exhibition was sponsored by AIM Funds Management Inc. and media support was provided by the *Ottawa Citizen*, *Le Droit*, La télevision de Radio-Canada, and CBC Television.

Ousmane Sow

This exhibition, mounted by the National Gallery in conjunction with the IV Games of La Francophonie, allowed the public to experience the monumental sculptures of Senegalese artist Ousmane Sow. Under the careful supervision of Sow himself, 23 figures averaging 2.2 metres in height were installed on the Gallery's exterior esplanade. Together, they captured the stories of three African peoples: Nouba fighters, Masai warriors, and Peulh herders. Free to the public, this exhibition marked Sow's North American debut.

Peter Doig

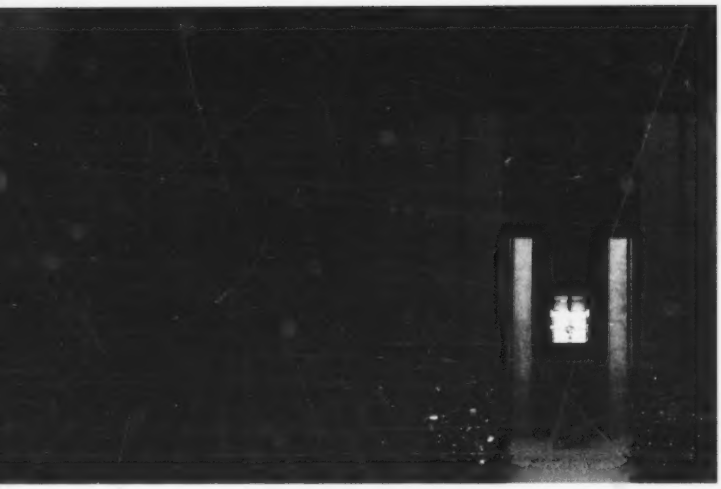
This mid-career solo exhibition showcased 11 major paintings by leading British artist Peter Doig. These fascinating large-scale oils, borrowed from public and private collections in Europe and North America, reveal a tension between abstraction and figuration while engaging with pop music, cinema, photography, and video. The exhibition included much of the source material – photographs, postcards, travel magazines, and horror-film excerpts – used by Doig in his compositions. Curated by Kitty Scott, the Gallery's Curator of Contemporary Art, it was organized and circulated by the Morris and Helen Belkin Art Gallery at the University of British Columbia with support from the Canada Council for the Arts and the British Council.

Louis-Philippe Hébert, 1850–1917: National Sculptor

This major retrospective honoured the life and career of Louis-Philippe Hébert, Canada's first commemorative sculptor and a key figure in the history of Canadian art. Featuring some 120 works from 26 public and 34 private collections, it offered a look at Quebec and Canadian society at a critical point in their histories. It revealed both the diversity of Hébert's œuvre and the scale of his ambition as reflected in the monuments he erected across Canada. The exhibition was produced jointly by the Musée du Québec and the Montreal Museum of Fine Arts and made possible through the financial support of the Museums Assistance Program, Department of Canadian Heritage. Charles C. Hill, our Curator of Canadian Art, contributed an essay to the fully illustrated catalogue that accompanied the exhibition. Media sponsorship for the Gallery presentation was provided by the *Ottawa Citizen*.

Left: Gustav Klimt, *Hope I* (detail), 1903

Right: Ousmane Sow, *Standing Wrestler*, Nouba Series (detail) 1984–87.
© Ousmane Sow



From Leonardo to Tintoretto: Sixteenth-Century North Italian Drawings from Budapest
This exhibition showcased 50 masterpiece drawings by the greatest artists of the Renaissance school of northern Italy – Leonardo, Correggio, Tintoretto, Veronese, Parmigianino, and Palladio. The works, borrowed from the Szépmuvészeti Múzeum in Budapest, offered spectators an exciting and diverse look at the qualities of materiality, atmosphere, and movement. The exhibition was curated by David Franklin, Chief Curator at the National Gallery, and Loránd Zentai, Curator at the Szépmuvészeti Múzeum.

Rober Racine
Rober Racine was the most comprehensive presentation to date of the work of one of the leading artistic talents working in Canada today. A Montreal-born visual artist, musician, novelist, and playwright, Racine possesses an original artistic vision. Some 20 works displayed both inside and outside the National Gallery as part of this exhibition paid tribute to music, the French language, and the infinite landscapes of outer space. Organized by the National Gallery of Canada and curated by Diana Nemiroff, Curator of Modern Art, in collaboration with the artist himself and with Galerie René Blouin of Montreal, the exhibition was accompanied by a fully illustrated catalogue co-published by Les 400 coups, Montreal, and the National Gallery of Canada.

Gathie Falk
This retrospective celebrated the career of Vancouver artist Gathie Falk, a creative talent whose work juxtaposes familiar objects and sights – including fruit piles, fish, light bulbs, and shoes – to reveal extraordinary aspects in ordinary things. Featuring 80 works from public and private collections – sculptures, paintings, installations, and works of performance art – this exhibition was organized by the Vancouver Art Gallery and circulated in Canada in partnership with the National Gallery of Canada. Media sponsorship for the National Gallery presentation was provided by the *Ottawa Citizen*, CBC TV, and La télévision de Radio-Canada. The exhibition was curated by Bruce Grenville, Senior Curator at the Vancouver Art Gallery. The show was accompanied by an extensive hardbound catalogue, illustrated in colour and co-published with the Vancouver Art Gallery and Douglas & McIntyre, documenting Falk's art and career. Mayo Graham, the Gallery's Director, National Outreach and International Relations, contributed one of the essays.

No Man's Land: The Photography of Lynne Cohen
This exhibition presented an overview of the 30-year career of American-born, Canadian-based photographer Lynne Cohen, offering spectators a view of the artist's extraordinary interiors. More than 60 black-and-white and colour photographs explored a wide range of interiors – living rooms, spas, showrooms, offices, and classrooms – presenting environments devoid of people yet evoking a human presence. This travelling exhibition was organized by the National Gallery of Canada in collaboration with the Musée de l'Élysée, Lausanne, circulated by the National Gallery, and curated by Ann Thomas, the Gallery's Curator of Photographs. Media sponsorship for the Gallery presentation was provided by the *Ottawa Citizen*, CBC TV, and La télévision de Radio-Canada. A catalogue featuring over 120 halftone and colour reproductions was co-published with Thames & Hudson to accompany the show.

Rober Racine, *The Dictionary Terrain A/Z* 1980–81 (foreground), Collection Musée d'art contemporain de Montréal; *1600 Mirror-Pages* 1980–94 (background), Collection of the artist

Canadian Museum of Contemporary Photography Exhibitions

Larry Towell: Works 1985–2000

The photographs of internationally renowned Canadian photojournalist Larry Towell document everyday people caught up in the turbulent vagaries of history. He captures them in the immediacy of the moment while situating them in the continuity of events over time. His compassion for his subjects is obvious. This exhibition of 80 images surveyed the photographer's career, focusing on three major subjects – El Salvador, Palestine, and migrant Mennonite workers. The presentation demonstrated the technical excellence of Towell's work and his profound treatment of the issues he explores. The exhibition was curated by Pierre Dessureault, Associate Curator at CMCP.

Diana Thorneycroft: The Body, its lesson and camouflage

Regarded as one of the most provocative artists to emerge in North America in the last decade, Diana Thorneycroft creates dark, dreamlike, and often disturbing photographs that explore sexuality, memory, and the social and familial forces that shape our sense of identity and our understanding of the world. This exhibition showcased some 40 black-and-white photographs from major projects produced by the artist since the late 1980s – complex images that explore physical suffering and pleasure. The exhibition was organized by the Art Gallery of Southwestern Manitoba, Brandon, and circulated by the Winnipeg Art Gallery with the support of the Canada Council for the Arts, the Manitoba Arts Council, and Canadian Cargo.

Pierre Boogaerts: Reality, Vision, Image

This exhibition organized by Pierre Dessureault, Associate Curator, presented an outstanding selection of more than 40 works comprising some 390 prints by one of the great masters of contemporary photography, Pierre Boogaerts of Montreal. The works in both colour and black and white were selected from the artist's complete works, which were donated to the CMCP in 1994.

Displacement and Encounter: Projects and Utopias

This exhibition presented two separate but complementary series of images that address public space, utopia, memory, and history and create spatial dialogues based on urban landscapes. It featured colour photographs of central Paris by Canadian artist Arni Haraldsson and images of Havana by Cuban artist Manuel Piña. The exhibition was organized by guest curator Petra Watson from Vancouver.

Peter Pitseolak, Inuit Photographer

This exhibition presented photographs of the family and friends of the Inuit photographer Peter Pitseolak, taken in the 1940s in his northern community of Cape Dorset. The images depict aspects of traditional Inuit culture that have since undergone radical change. They demonstrate the creative vision of the artist while providing a visual record for subsequent generations of Inuit people. The exhibition was curated by Andrea Kunard, Assistant Curator.

Bringing to Order: Form and Expression in Canadian Photographic Practice

This exhibition curated by Andrea Kunard, Assistant Curator, drew on works from the early 1970s to the present to explore the photographic practice of high art Modernism, an approach that explores how the camera frames and orders reality and how photographs offer lyrical or poetic interpretations of existence.

Travelling Exhibitions and Outreach

The Travelling Exhibitions Program is the most tangible means by which the Gallery shares the national collection with a broad Canadian public. By offering exhibitions to a diversity of large and small art institutions across the country, the National Gallery extends its reach to art enthusiasts of all ages and interests.

National Gallery of Canada

During the past year, the Gallery's exhibitions team reviewed and renewed the suite of exhibitions it offers host galleries to introduce a new variety of presentations and respond to particular community interests. Among the exhibitions featured in the Travelling Exhibitions Program were the following.

Wild Beasts and Fantastic Birds: The Arts and Crafts Ceramics of William De Morgan

A magnificent group of 53 tiles and hollow-ware ceramic pieces by the renowned decorative artist William De Morgan (1839–1917) toured to three venues in British Columbia, Manitoba, and Saskatchewan. The collection, acquired through the generous gift of Ruth Amelia Jackson, is the most comprehensive group of De Morgan ceramics in Canada. The exhibition was accompanied by an illustrated brochure.

Gauguin to Toulouse-Lautrec: French Prints of the 1890s

This exhibition of 75 prints formed a representative selection of original works from André Marty's *L'Estampe originale*, a nine-volume study of printmaking and aesthetic concerns in France at the turn of the twentieth century. It included works by masters of the medium such as Toulouse-Lautrec, Gauguin, Denis, and Redon, and was featured at the Kamloops Art Gallery in British Columbia, concluding a five-venue tour begun in 1999.

The Stone Age: Canadian Lithography from Its Beginnings

Drawn from the collections of the Royal Ontario Museum in Toronto, the National Archives of Canada, and the National Gallery of Canada, the exhibition presented 80 works and examined the history of lithography in Canada. It was accompanied by an illustrated brochure written by scholars from each of the three institutions. The exhibition tour, begun in 2000, concluded this year with presentations at the Royal Ontario Museum and the Thunder Bay Art Gallery in Thunder Bay, Ontario.

Pierre Théberge and John Porter, director of the Musée du Québec (right), at the opening of *Impressionist Masterworks of the National Gallery of Canada* in Quebec City

Fairy Tales for Grown-Ups: The Photographs of Diane Arbus

Diane Arbus, one of the best known photographers of our time, was represented through 35 gelatin silver prints drawn from the Gallery's collection. The exhibition, first presented at the National Gallery in October 2000, continued through the *On Tour* program this year and was presented at three venues in Ontario and British Columbia. It was accompanied by an illustrated brochure.

Marc Chagall: Worlds of Fable and Fantasy

Two remarkable suites of prints by Marc Chagall (1887–1985), drawn from the Gallery's permanent collection, made up this exhibition of 50 works on paper. These included etchings published in 1952 for Jean de La Fontaine's *Fables* and lithographs contained in the volume *Circus*, published in 1967. The exhibition concluded its tour with presentations at the Yukon Arts Centre, Whitehorse, and the Edmonton Art Gallery.

Fragile Electrons: Celebrating Twenty Years of Collecting Video Art

This project was initiated to celebrate the twentieth anniversary of the Gallery's media arts collection, which contains over 1,400 titles and is one of the largest collections held by any art museum. *Fragile Electrons* includes two series of exhibitions, each featuring selections by invited curators: the first series examines video from the Art Metropole collection, and the second examines recent Canadian video production and features works by 51 artists. All of the presented works have been acquired by the Gallery for its collection. The exhibition continued with the *On Tour* program this year and was seen at the Art Gallery of Calgary.

Portrait of a Spiritualist: Franklin Carmichael and the NGC Collection

Produced especially for the Travelling Exhibitions Program, the exhibition featured 70 works by Group of Seven artist Franklin Carmichael, drawn from the Gallery's permanent collection. It was accompanied by an illustrated brochure written by guest author Catherine Mastin. The exhibition began its tour this year with its first presentation at the McMichael Canadian Art Collection in Kleinburg, Ontario.

Impressionist Masterworks from the National Gallery of Canada

The special exhibition of Impressionist Masterworks curated by John Collins, Assistant Curator, and Michael Pantazzi, Associate Curator, European Art, was organized from the Gallery's permanent collection to travel to five provinces over the past two years – British Columbia, Saskatchewan, and Ontario, and (in the last fiscal year) Nova Scotia and Quebec. The exhibition was organized to respond to requests from Canadian galleries for a "made in Canada" blockbuster show. Response from audiences in each of the provinces was extremely positive: all host institutions reported record attendance.

Terre Sauvage: The Canadian Landscape and the Group of Seven

This exhibition of 73 paintings by the Group of Seven made its tour of China. It was presented in Beijing, Shanghai, Guangzhou, and Shenzhen to the delight of local audiences; a special edition of the catalogue was produced in Chinese. The exhibition was curated by Charles C. Hill, Curator of Canadian Art, presented by Blake, Cassels & Graydon LLP, Barristers and Solicitors, and supported by tour patrons The Canadian Pacific Charitable Foundation, McCain Foods Limited, PBB Global Logistics, and the Department of Foreign Affairs and International Trade.

South American Tours

A special effort was made last year to showcase Canada's visual arts excellence in South America. Two travelling exhibitions were organized. *Close-ups: Prints and Drawings by Pudlo Pudlat*, mounted at the Gallery during 2000–2001, travelled to Santiago, Chile. *Betty Goodwin Prints*, a collection of innovative images by one of Canada's premier contemporary artists, travelled to Buenos Aires, Argentina.

Co-productions
The Gallery endeavoured to co-produce travelling exhibitions in cooperation with other Canadian galleries. *Gathie Falk* was organized and circulated in partnership with the Vancouver Art Gallery, and *Garry Neill Kennedy*, presented at the National Gallery during 2000–2001, was circulated in cooperation with the Art Gallery of Nova Scotia, the organizer of the exhibition.

Canadian Museum of Contemporary Photography
The Travelling Exhibitions Program from the Canadian Museum of Contemporary Photography included the following.

Shifting Sites
First presented in the National Capital Program at the CMCP, this exhibition was then included in *On Tour* for national circulation. It presented the work of emerging artists exploring new and exciting representations of the land and body. Presentations were held this year at Two Rivers Gallery in Prince George, British Columbia, and the Museum of Contemporary Art in North York, Ontario.

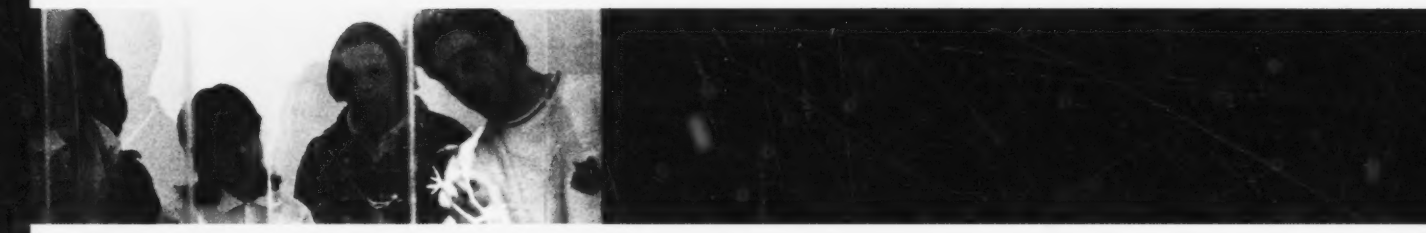
Extended Vision: The Photography of Thaddeus Holownia 1975–1997
Works by this senior Canadian artist/photographer were circulated this year to the Centro de la Imagen, Mexico City, as part of an exhibition exchange.

Landscapes of the Imagination: Holly King
This exhibition featured the imaginative photographic landscapes of Montreal artist Holly King. Accompanied by an illustrated catalogue, this was the final year of a successful tour to several venues. Presentations were held this year in Ontario and in Yellowknife.

The Chernobyl Evacuation Zone: David McMillan
Previously presented at the CMCP, this small exhibition began its tour at the Kitchener-Waterloo Art Gallery in Ontario. The exhibition presents a series of images of "the zone," the area most affected by fall-out from the damaged nuclear plant at Chernobyl, in north-central Ukraine, which resulted in the exile of 135,000 people in 1986.

Public Engagement
Education, Communication, Access

Objective 2
To further knowledge, understanding, and enjoyment of the visual arts among all Canadians and to make its collections known both in Canada and abroad.



Making art accessible and enjoyable for audiences is a critical element of the National Gallery's mandate. Last year the Gallery devoted considerable energy to further expanding educational programming tied to the permanent collection, the collection of the Canadian Museum of Contemporary Photography, and special exhibitions. The youth audience was a primary focus.

Efforts drove combined attendance to 672,051, which was 15 percent above projections. The Gallery was delighted with this achievement.

Audience Reach	2001–2002	Projections	Variance
Local Attendance			
NGC	611,138	540,000	+13%
CMCP	60,913	46,000	+32%
Virtual Attendance – User Sessions			
NGC and CMCP	711,606	670,000	+7%
CyberMuse	69,175	55,000	+26%
Travelling Exhibitions Program			
Attendance	455,426	332,238	+37%
Number of travelling exhibitions available	29	30	-1%
Number of venues in Canada and abroad	47	50	-3%
Number of provinces and territories	10	N/A	
Loans Program			
Number of loans in Canada	486	N/A	
Number of loans abroad	51	N/A	
School Program			
Number of school group visits	697	500	+39%
Number of participants in school group guided tours	17,442	12,500	+40%
Number of participants in school group visits	47,949	55,000	-13%
Number of people participating in guided tours	1,149	1,000	+15%
Number of people participating in workshops	2,815	1,750	+61%

Note: Attendance projection for the Travelling Exhibitions Program is based on 2000–2001 figures.

The Human Connection

Education activities organized by the National Gallery provide the link between the Gallery as a formal institution and public audiences. Programming is designed to inspire learning and pleasure, to offer visitors a human presence in the Gallery, and to promote participation, creativity, comfort, and enjoyment. For patrons, it aims to use the Canadian works from the collections as a vehicle for exploring national history and instilling pride in Canadian artistic achievements.

Appealing to Youth

Last year the Gallery continued to expand youth programming to encompass more works from both the Gallery's permanent collection and the CMCP collection. A Teen Council was formed to invite greater interest among teenagers. This group of 13 adolescents met monthly to discuss Gallery activities and develop programming that will appeal to their peers and to the general public. Members also administer a film program: one Friday a month a work from the Gallery's media arts collection is shown, followed by a feature film.

A new Scouts and Guides pilot program was also undertaken for youngsters pursuing their art appreciation badges.

While Tiny Tots Saturday-morning art clubs continued to build in popularity, attendance at Artissimo – the Gallery's art activity centre for children – dropped off significantly. This was partly due to the cancellation of Artissimo summer programs as a result of the PSAC strike.

Entertaining Adults

Programs for singles continued to be highly popular. More than 500 adults participated in these social evenings, which featured themes linked to works in the permanent collection; for example, *Red Hot and Ready*, an evening of Latin music and spicy food, was hosted in conjunction with the *Gathie Falk* exhibition. *Beer and Baroque* was repeated because of its tremendous popularity in 2000–2001.

The fashion show planned in conjunction with the *Klimt* exhibition was held successfully. Organized in collaboration with the Richard Robinson School of Haute Couture, the event showcased contemporary fashion inspired by the Klimt era.

School Programs

School programs were impacted by the PSAC strike, and by the World Trade Center tragedy. By the end of the fiscal year, 47,949 students had visited the Gallery – a decrease of approximately 10,000 from 2000–2001 levels. Over 3,700 students from local English and French schools attended Discovery Visits; a total of 127 such visits were hosted. As part of its efforts to augment its dialogue with educators, the Gallery initiated a series of high school advisory committees, inviting the participation of local teachers.

Overall, Education and Public Programs exceeded their revenue targets for 2001–2002. A total of $125,049 in revenue was brought in, 9 percent above the target of $114,750.

CyberMuse

To extend its electronic reach to educators, the Gallery posted its teacher's resource on the CyberMuse website, providing teachers with information and activities designed to precede and follow visits to the Gallery. The virtual exhibition *The Red Show* was expanded, and a new CyberMuse station was installed at CMCP.

The Gallery completed planning for the comprehensive re-engineering of CyberMuse. The upgrade will involve conversion of the site's programming language, and a full redesign to add avenues through which children, youth, and art professionals can navigate the content and to expand art showcases for the general public. Scheduled for launch at the end of September 2002, the addition of the youth and teacher section is being sponsored by the American Express Foundation. The Foundation has been a partner since the beginning of CyberMuse in 1998. Its generous contribution and commitment to the arts have enabled the Gallery to provide its visitors with more information on the Gallery's permanent collection and the artists through interviews and visuals. While accessible on site, CyberMuse is also widely used through the web.

Enhancements were made to the Gallery's website, with positive results. Approximately 711,606 user sessions with over 21 million hits were recorded, far

surpassing site-visitation objectives. WebTrends software acquired by the Gallery will help the website development team gain more information about how the site's content is used and make appropriate adjustments and additions.

Minisites were created for four special exhibitions last year – one each for the *Klimt*, *Gathie Falk*, *Ousmane Sow*, and *Louis-Philippe Hébert*.

To enhance self-guided tours and increase public accessibility, new audio-guide stops were added within the permanent collection, including many in the Inuit Art and Modern Art collections.

Provenance

The online Provenance Research Project continued, with excellent results. The initiative seeks to clarify the history of ownership, or provenance, of the works from the Gallery's permanent collection during the period from 1933 to 1945 – the Nazi era. In 2001–2002 the full provenance of four paintings was established: Bartolomeo Veneto's *Portrait of a Young Woman*; Jacopo and Francesco Bassano's *The Departure of Abraham for Canaan*; the *Temptation of Saint Anthony*, attributed to Hieronymus Bosch; and Gustav Klimt's *Hope I*. A total of 110 works are now listed on the Provenance Research Project site, all which have or had gaps in provenance.

In conjunction with its provenance research efforts, the Gallery last year hosted a symposium organized by the Canadian Museums Association and the Canadian Jewish Congress, bringing together museum directors, curators, and specialists aimed at addressing issues of spoliation (the theft of artworks during the Nazi era).

Refined Marketing, Strategic Advertising

To optimize its promotion efforts, last year the Gallery revamped all elements of its advertising campaign for better integration and brand consistency. It pursued increased exposure in community and university newspapers and undertook more radio advertising – 30-second public service announcements – in collaboration with CBC/Radio Canada.

The Gallery conducted an audit of all marketing brochures to evaluate target audiences, production expenses, and distribution methods. The results will guide the creation of more streamlined promotional material over the coming year.

An expanded e-marketing program, aimed at existing and prospective members, was developed that will disseminate timely information on Gallery activities, changes to the permanent collection, and upcoming exhibitions. The program will be launched in the coming year.

Acclaimed Publications

Once again, the Gallery published a series of catalogues to coincide with key exhibitions. Most notable was the *Klimt* catalogue, co-produced with Harry N. Abrams, New York (for the English version) and La Martinière (for the French version). Featuring important original research, this catalogue has become a popular new reference work.

For the second consecutive year, the Gallery published its new scholarly journal, the *National Gallery of Canada Review*. The *Review* is supported by contributions from the Gelmont Foundation and the Parnassus Foundation. The Gallery also co-published catalogues in conjunction with the *Rober Racine* and *Lynne Cohen* exhibitions – in collaboration with Les 400 coups, Montreal, and Thames & Hudson, London, respectively. A catalogue was produced for the exhibition *Pierre Boogaerts: Reality, Vision, Image*.

As part of the National Magazine Cover Awards Competition organized by the Canadian Magazine Publishers Association, the Gallery's *Vernissage* magazine won a national award in the category of visual arts for its spring 2002 cover design. The cover featured the 1925 portrait *Sunburn, New York* by the American photographer Edward Steichen, a photograph recently added to the Gallery's permanent collection. The cover, along with the other award-winning cover designs, went on tour as part of the exhibition *On the Cover: A Nation as Seen through Its Magazine Covers*.

Community Development
Partnership-building

Objective 3
To provide direction, control, and effective development and administration of resources.

Corporate and individual sponsorships and member contributions are central to the Gallery's ability to thrive. They allow the Gallery to create exhibitions and educational programs of the highest calibre.

Generous Contributions, Valued Members
Friends continued to respond enthusiastically to the Gallery's various fundraising campaigns, contributing a total of some $260,000 in donations – a $98,000 increase over the last fiscal year. These donations are over and above membership fees. With the outstanding level of response from the newly created Supporting Friends program, the Gallery's membership has increased to an all-time record of over 13,000 individuals (from 8,000 membership households).

The Gallery extends its most sincere gratitude to all those who generously contributed to these wonderful milestones.

Hosting Friends
Friends' evenings were hosted three times during the year and continued to be well attended. Planned in conjunction with the special exhibitions, these social events included artistic performances in the exhibition galleries, tours, musical presentations in the Great Hall, lectures by Gallery curators in the Auditorium, and art demonstrations.

Special Events and Rentals
The Gallery hosted a total of 251 events last year. Among these were 105 rental events, including the *Strings of the Future* festival, which comprised a total of 15 concerts; several dinners hosted by the Prime Minister for visiting heads of government; and the BBC's *Antiques Roadshow*. These events generated some $402,000 in revenues.

Dedicated Volunteers
Once again, the Volunteer Circle of the National Gallery contributed invaluable support to Gallery events and programs. A total of 300 volunteers donated approximately 30,950 person hours in support of Gallery exhibitions and activities.

In honour of their contributions and in conjunction with the International Year of the Volunteer, two of the Gallery's top volunteers, Ghislaine Turcotte and Audrey Jessup, were selected and celebrated at a formal ceremony on Parliament Hill. In addition, roughly 90 volunteers received certificates signed by the Prime Minister, and several were profiled in *Vernissage*. A special reception was held at the Gallery to honour them and a banner, displayed outside the Gallery, applauded their efforts. A full recognition day for docents was organized by Education and Public Programs, and a reception was hosted by the Gallery.

Sponsorship
The sponsorship program of the National Gallery was extremely successful again last year. During 2001–2002, sponsorship generated $346,548 in cash support plus $166,580 in in-kind contributions.

The Gallery was delighted to receive renewed support from AIM Funds Management Inc., which sponsored *Gustav Klimt: Modernism in the Making*. That exhibition was also supported with in-kind media sponsorship from CBC Television, La television de Radio-Canada, *Le Droit*, and the *Ottawa Citizen*.

Sotheby's was the presenting sponsor of *Italian Drawings from Canadian Collections* for the Ottawa presentation of this show and its additional venues, and the Imperial Oil Charitable Foundation renewed its support for Family Fundays.

Most notable is the Gallery's renewed partnership with the American Express Foundation, which has committed support for Phase II development of CyberMuse, the Gallery's online art database. This project will add content for children and youth as well as educational programming for teachers and schools. The Foundation's three-year commitment of $350,000 brings their total commitment to CyberMuse to a remarkable $850,000.

The National Gallery takes great pride in associating its exhibitions and special programs with corporate and media sponsors. Without their support, we would not be in a position to undertake some of the very special exhibitions and activities that are presented at the Gallery, across Canada, and around the world. To all those who have made a difference and contributed to the success of many wonderful projects, we extend a heartfelt thank you.

AIM Funds Management Inc.
Major supporter of the exhibition *Gustav Klimt: Modernism in the Making*

American Express Foundation
Presenting Sponsor of CyberMuse and of development of new youth, school and teachers programs, CyberMuse Phase II

Blake, Cassels & Graydon LLP, Barristers and Solicitors
Presenting sponsor of the China tour of *Terre Sauvage: Canadian Landscape and the Group of Seven*, April to September 2001

Canadian Pacific Charitable Foundation
Patron of the China tour of *Terre Sauvage: Canadian Landscape and the Group of Seven*, April to September 2001

Department of Foreign Affairs and International Trade of Canada
Supporter of the *Terre Sauvage: Canadian Landscape and the Group of Seven* catalogue for the China tour

Gelmont Foundation
Supporter of the *National Gallery of Canada Review*

Imperial Oil Charitable Foundation
Sponsor of Family Fundays in 2001–2002

McCain Foods Limited
Patron of the China tour of *Terre Sauvage: Canadian Landscape and the Group of Seven*, April to September 2001

Parnassus Foundation
Supporter of the *National Gallery of Canada Review*

PBB Global Logistics
Patron of the China tour of *Terre Sauvage: Canadian Landscape and the Group of Seven*, April to September 2001

Sotheby's
Presenting sponsor of the exhibition *Italian Drawings from Canadian Collections*

Anonymous Patron
Supporter of the Canadian Museum of Contemporary Photography for the March Break and Summer Day-Camp programs.

The Gallery also extends its gratitude to the following media sponsors for in-kind donations of goods and services:
CBC Television (Ottawa)
Le Droit
The *Ottawa Citizen*
La Télévision de Radio-Canada

On 11 December 2001, in the presence of Pierre Théberge and David Franklin, Ghislaine Turcotte, President of Mercredis culturels, presented a donation of $10,000 to Marie Claire Morin, President and CEO of the National Gallery of Canada Foundation, at Art & Rubis, the 40th-anniversary celebration of Mercredis culturels.

Accommodating Art and People
Facilities Management

Objective 4

To provide a secure and suitable facility for the preservation and exhibition of the national collection of art, the Library, and the Archives that is readily accessible to the public.

Each year the Gallery undertakes a number of projects to ensure that its facilities are suitable for the preservation and exhibition of Canada's national collection of art, and to guarantee ready accessibility to the public. During the year it completed several initiatives in this regard.

As a result of the energy retrofit project completed at the end of 1999, last year the Gallery realized savings of $650,000 in utilities costs at the Sussex Drive facility.

As part of its five-year plan to improve the Gallery's accessibility to all members of the public, the Gallery lowered a water fountain in the group tour area.

The roof of the Library was replaced as part of the capital projects plan, and all speed drives – the electrical components that drive the mechanical fans – were replaced. Two chilled water coils were also replaced to address leakages caused by corrosion pitting, and work was undertaken to replace the halon fire-retardant system in both the Gallery and CMCP. In addition, upgrades to the heating, ventilation, and cooling systems in CMCP were completed, and improvements to the security systems in both the Gallery and CMCP were made. Finally, a new entrance from the CMCP lobby to the galleries was introduced to enhance public access to the works of art.

At the Donor Recognition reception on 28 November 2001, Pierre Théberge and members of the Foundation's Board of Directors celebrated the Circle Members and Supporting Friends. From the left: Bryan Davies, Michael R. P. Rayfield, Marie A. Fortier, John E. Cleghorn, Pierre Théberge, Marie Claire Morin, Thomas P. d'Aquino, and Charmian Rayfield.

National Gallery of Canada Foundation

Contributions of $1,000 or more are administered by the National Gallery of Canada Foundation. These gifts allow the Gallery to undertake initiatives that ensure its relevance to Canadian and international audiences, and its prosperity for years to come.

Board of Directors

John E. Cleghorn, Chairperson
Thomas P. d'Aquino, Vice-Chairperson
Marie Claire Morin, President and Chief Executive Officer
Donald R. Sobey, Treasurer
Jane Burke-Robertson, Secretary of the Board of Directors

Raphael Bernstein
Bernard Courtois
Jean-Claude Delorme
Marie Fortier
Michal Hornstein
Robert F. MacLellan
Jean H. Picard
Michael R.P. Rayfield
Zeev Vered

Special Projects

Thanks to generous donations, last year the Circle Program raised funds to support two significant projects that will be realized in 2002–2003: the publication of an expanded issue of the *National Gallery of Canada Review*, the Gallery's scholarly annual, to honour the work and accomplishments of former Gallery Director Jean Sutherland Boggs; and assistance in the acquisition of *Youth Leading a Donkey in a Landscape*, a sixteenth-century drawing by the Italian master Parmigianino.

Significant Contributions

A generous gift of $10,000 was provided to the Foundation's Circle Program last year by Les Mercredis culturels on the occasion of the association's fortieth anniversary. The contribution includes $4,775 in individual donations by association members.

An anonymous gift made in memoriam permitted the Gallery to purchase *Throat Singers Gathering* by Kenojuak Ashevak. Thanks to a gift by his daughters, Anne and Janet, a memorial fund was established in the name of Charles Mervyn Ruggles, the Gallery's former Chief Conservator. Additional support for this endowment fund was offered by friends, colleagues, and Gallery staff.

Other significant contributions were made last year in response to the Foundation's creation of a Major Gifts program. The program is designed to increase endowment, special gifts, and in-kind donations in support of special projects and acquisitions. The program has already generated over $1 million in commitments and pledges.

At fiscal year-end, the Circle Program had 131 members and had raised an annual total of $122,000 and $19,000 in committed instalments. This represents an increase in membership of 68 percent from 2000–2001.

The Foundation wishes to thank all donors for their remarkable generosity and ongoing commitment to the National Gallery of Canada.

Founding Partners Circle

Individuals

Nahum Gelber and Dr. Sheila Gelber
Michal and Renata Hornstein
H. Harrison McCain
Jean H. Picard
Donald and Beth Sobey
Zeev and Sara Vered

Corporations

Bank of Montreal
BCE Inc.
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Imperial Tobacco of Canada Ltd.
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Parnassus Foundation
Power Corporation of Canada
Royal Bank of Canada
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Major Gifts

John and Pattie Cleghorn and Family
Thomas and Susan d'Aquino
Marie Claire and Jean-Pierre Morin and Family
Anne and Janet Ruggles and Family
Anonymous (1)

Chair's Circle ($10,000 and more)

Mercredis culturels – Cercle des bénévoles du MBAC/NGC Volunteers Circle
J. Robert Ouimet, C.M., C.Q., Ph.D.

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($1,000 to $4,999)

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Natalie Bisson
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Anthony Brown
Ann Bruinsma
Ruby Cormier
Bernard Courtois and
Dominique Jarrige
Donna and Duart Crabtree
Gary R. Curran and
M. Elizabeth Curran
Paull Leamen and Frances Curry
Jean-Charles D'Amours and
Catherine Taylor
Aziz and Fatima Dhalla
Arthur Drache, Q.C., and
Judy Drache
Gerard Duffy
Mary Duggan
Claude Dupuis and Judy Dupuis
Glen and Christine Erikson
Albert Fell and Christa Fell
Jo-Anne Flynn and Robert Webster
Margaret and Patrick Foody
Josiah Frith and Heather Hurst
Jeanne F. Fuller and Family
Ursula Gilhooly
James W. Gill
Gweneth Gowanlock and Robert Conn
Al and Malka Green
Mina Grossman-Ianni
Terrence Guilbault
Eve Osler Hampson
Martha Hanna
Elizabeth Anne Harris
Renée Hessian
Jacques Hudon and
Francine Brousseau
Alice Hunt
Zachary and Janet Jacobson
Linda M. Jones and Geoff White
Beatrice Keleher-Raffoul
Ella M. Kelly
Leo and Roberta Labelle
Denis B. and Suzanne Lamadeleine
Mildred B. Lande, C.M.
Michelle Landry and Anne Barber
Constance K. Lapointe
Marc and Patricia Lortie
J. William K. Lye and
Judith Davey-Lye
Robert and Margaret MacLellan
Jocelyn and Ted Mallett
Mr. and Mrs. Frederic S. Martin
Margaret and Wallace McCain
Leanora McCarney
George McKenna
Dorothy Milburn-Smith
In honour of Benjamin and
Frances Miller
Flora Milne and G.R. Haverty
Pamela Osler Delworth
Norman W. Payne
Michael and Susan Phelan
Michael U. Potter
André Preibish
Wendy Quinlan-Gagnon
R.T. Ross
John and Jennifer Ruddy
Jean Baptiste Sawadogo
Frank J. Seger and Marianne Seger
Jeanne d'Arc and Mitchell Sharp
Glenda Skillen
Boris Skljarevski and Mary Hagey
Jon and Colleen Snipper
Hyman and Ruth Soloway
Marie St-Jean Masse and Denis Masse
Robert and Anne Stanfield
Basil Stapleton and Wendy Sexsmith
Irene Staron and Carl D. Presland
Susan Tataryn, CA, LLB
Wayne and Denise Teeple – QCI
Pierre Théberge, O.C., C.Q.
Peter and Fran Thompson
The William & Nancy Turner
Foundation
Mr. and Mrs. B. von Hampeln
Louise Wendling and Morris Shamis
The Wenek Family
Catherine Williams and John Henry
John and Bertha Wilson
Anonymous (5)

Corporations
Adcon Phoenix Construction Inc.
Adjeleian Allen Rubeli Ltd.,
Consulting Engineers
AHG Dynamics Corporation
bite.to/dr.gee
Boulet and Associates
Canada Life Canada-Vie
Chartam Bloom Inc.
Citibank Canada
Dawn Brown/Perception Shift
Edelson and Associates Barristers
Elva Keip & Associates
Employee Charity Fund/Smith,
Petrie, Carr & Scott Insurance
Brokers Ltd.
Ernst & Young LLP,
Chartered Accountants
Griffiths, Rankin, Cook Architects
Hutchings & Cremin, Designers
and Makers of Fine Jewellery
The Irwin Inn, Stoney Lake
Jak Systems Consulting Inc.
Kamal's Restaurant
Kirkland Strategies Inc.
Lowry, Otto, Erskine,
Williams Architects Inc.
Marc Perrier/Investors Group and
Heather Duncan
MECT Institute, Ginette Philion
Milton, Geller LLP
National Bank Financial Inc.
Northern Country Arts
PPG Canada Inc.
Pratt & Whitney Canada
Provigo Inc.
Sakto Corporation/Sean and
Jamilah Murray
Scandesign (Kingston, Ontario)
St-Laurent Dental Centre
The Strategies Group
Texture Hair Salon
Velan Inc.

Achieving Objectives

Objective 1

To acquire, preserve, research, and record historic and contemporary works of art, both national and international, to represent Canada's visual arts heritage and to feature them in its programs.

Strategy 1

Build a collection that represents Canada's visual arts heritage by acquiring works of art.

Results to date

In response to the Gallery's request for funding under the Program Integrity exercise led by the Treasury Board Secretariat, the Government approved an increase of $3 million for art acquisitions, bringing the total annual budget to $6 million.

In 2001–2002, the Gallery spent $3,113,000 to acquire new works of art, and received a number of works through gifts. All art acquired met the objectives established in the Gallery's acquisition plan. All was thoroughly researched, and carefully selected to build on the strengths of the permanent collection and to bridge gaps. A complete listing can be found below, starting on page 66.

The Gallery continued to receive positive recognition in Canada and abroad for its policy of returning art with dubious provenance. Following the launch in 2000–2001 of its Provenance Research Project web pages, the Gallery has not received any enquiries on the works posted. During the year, the Gallery returned to the Government of the People's Republic of China a relief of the Tang dynasty entitled *Figure of an Arhat*, c. 700–720 BC.

In addition, the Director of the Gallery and the Chief Curator attended a meeting in New York in relation to the Provenance Research Project.

Strategy 2

Conserve the collection for present and future generations of Canadians.

Results to date

The major treatment on the Barthel Beham painting *Portrait of a Nobleman* was completed and it is now back on display in the galleries. Extensive work on the sculpture by Giovanni Battista Foggini, *Cosimo III de' Medici, Grand Duke of Tuscany*, is almost finished. Preparation for the exhibition *Rober Racine* was completed and work on *Modern British Landscapes* is well underway. The Gallery acquired new imaging equipment, which will increase its capacity in the technical examination of paintings.

Strategy 3

Continue the CMCP's vigorous program of acquiring works by Canadian photographers.

Results to date

The CMCP acquired 180 new works (140 by gift and 40 by purchase). A complete listing can be found below, starting on page 76.

Objective 2

To further knowledge, understanding, and enjoyment of the visual arts among all Canadians and to make its collections known both in Canada and abroad.

Strategy 1

Maintain and further develop the capacity to enhance knowledge of the national collection of art among all Canadians, and broaden their access to it.

Results to date

The Gallery has exceeded its projected offering of new travelling exhibitions. Of the 29 exhibitions available for booking, 10 are new this year. The program was offered to 47 venues in over 40 cities across Canada and to 7 venues outside the country.

In this fiscal year, 458 works from the National Gallery of Canada collection were loaned to 34 institutions in Canada and 46 institutions outside Canada. In addition, 28 works from the CMCP collection were loaned to 5 institutions in Canada and 1 outside Canada.

These loans included 33 prints by Rembrandt to the Vancouver Art Gallery; 12 paintings by Cornelius Krieghoff to the Art Gallery of Ontario; 55 master drawings to the Musée du Québec; 80 photographs by Lisette Model to the Kunsthalle in Vienna; 5 works by Jana Sterback to the Malmö Konsthall; a painting by Simon Vouet to the Royal Academy of Arts, London; a painting by Rembrandt to the National Gallery of Scotland; a painting by Jean-Paul Riopelle to the Pierpont Morgan Library; and 2 paintings by Bernardo Bellotto to the Museum of Fine Arts, Houston.

The Gallery acted as host to over 50 North American art museum staff members for the 2001 Annual Art Museum Image Consortium (AMICO) Members Meeting held in Ottawa in June. As one of the 22 founding members of this international consortium of museums, the Gallery contributed 622 new images and texts for the annual July release of the digital Library to subscribers (universities, colleges, libraries, schools, and museums). Of this total, 144 records also included extended texts providing additional information on each object, and 41 records included audio files from the Antenna audio-guides. Since the launch of the AMICO Library in 1998, the Gallery has contributed a total of 2,141 records.

Strategy 2

Establish links with greater numbers of institutions and the public across Canada.

Results to date

Fifteen participants from art museums across the country attended the second Technical Week training program in April organized by the Gallery. Over 17 museum professionals participated in Orientation Week in November 2001.

The Holocaust-era cultural property symposium organized by the Canadian Museums Association and the Canadian Jewish Congress took place at the Gallery on 17 and 18 November 2001.

Since April, discussions have been held with galleries across Canada to discuss the next National Gallery masterworks exhibition to be toured across Canada. The Gallery provided support to the Art Gallery of Nova Scotia to hold a press conference in November.

The Gallery toured the *Gary Neill Kennedy* exhibition to two venues, in cooperation with the Art Gallery of Nova Scotia, and circulated the *Gathie Falk* exhibition to two venues in cooperation with the Vancouver Art Gallery. Under the pilot guest-curator program, a Vancouver independent curator worked with the Gallery in 2001–2002 to develop a travelling exhibition from the Gallery's collection proposed for 2002–2003. The external "focus" exhibitions, which include important acquisitions from the Beaverbrook Art Gallery and the Winnipeg Art Gallery, for example, continued to be featured at the National Gallery of Canada, showcasing important projects from across the country.

The Gallery collaborated with other federal institutions in the organization of the popular Museums Day; with the National Archives on the exhibition *A Canadian Document*; and with the Canadian Museum of Civilization (CMC) on the travelling exhibition *Canvas of War*. CMC experts collaborated in reviewing the Chinese translation of the *Terre Sauvage* catalogue and on the Gallery's plan to install historical art of the First Nations within the Canadian permanent collection galleries.

The CMCP collaborated with a Vancouver curator to produce *Displacement and Encounter: Projects and Utopias*. The CMCP Director participated on the panel "Adventures in Collecting" at the Art Gallery of Ontario, as part of *Contact*, the Toronto Photography Festival.

Strategy 3

Increase awareness, understanding, and enjoyment of the collection through the National Capital Program and the Travelling Exhibitions Program.

Results to date

Under the auspices of the National Capital Program, 30 exhibitions and installations were mounted in the Gallery (21 at NGC and 9 at CMCP). The Travelling Exhibitions Program circulated 29 exhibitions to 47 venues and attracted 455,426 visitors.

The Gallery completed catalogues for the *Gustav Klimt, Lynne Cohen, Pierre Boogaerts, Rober Racine*, and *Franklin Carmichael* exhibitions and published the *National Gallery of Canada Review*. The *Klimt* catalogue received rave reviews from scholars as well as from the general public. The Gallery sold out its 5,000 copies three days before the closing of the exhibition on 16 September. Three issues of *Vernissage* were produced; the spring issue featured the *Klimt* exhibition and the fall/winter issue featured an insert on *Louis-Philippe Hébert*.

The Gallery produced the *Gustav Klimt: Modernism in the Making* audio-guide for the opening of the exhibition.

A Photo Café was installed at CMCP in support of the *Larry Towell* exhibition. A video was produced to accompany the *Diana Thorneycroft* exhibition. A lecture series was organized in partnership with the University of Ottawa, Carleton University, Algonquin College, and other independent participants. The lectures focused on the new debate in photography.

A new program – Sensational Sundays – was introduced to accompany the *Louis-Philippe Hébert* exhibition. It provided activities for all ages. Theatre interpretation was introduced this fall to reach a wider audience. A video on the work of Hébert was produced. In addition, a walking tour was developed featuring the artist's work at Notre-Dame Cathedral and on Parliament Hill. Weekend photography workshops for underprivileged children were also organized.

The school program was modified, adding new museum experiences for teachers and students – for example, Soundscapes, a new guided visit for elementary levels, and the One-Day School Visit. These in-depth programs offer a new opportunity for students to engage in an extended learning experience that involves in-gallery explorations, hands-on activities, and workshop components.

The Gallery is on target with its four-year CyberMuse content plan. It established the NGC Teen Council, a group of youth organizers who meet throughout the school year. Changes were made in the presentation of the material, to assist teachers. The Teacher Resource Centre link was integrated on CyberMuse's splash page, and a selection of pre- and post-visit activities for school programs with online versions of the selected slide kit were posted. Over 4,000 images and 250 videos were added, for a total of 8,000 images.

A web committee was created to prepare a three-year plan that will ensure better integration of the Gallery's four websites.

Sponsorship was secured from the American Express Foundation for Phase II development of CyberMuse.

Strategy 4

Increase overall audience to the Gallery and CMCP.

Results to date

The Gallery exceeded its attendance projection of 540,000 by 13 percent. It attracted 611,138 national and international visitors. The CMCP surpassed its projection of 46,000 visitors by 32 percent with 60,913 visitors enjoying its wonderful exhibition program.

The Gallery implemented a new group reservation program in June 2001 as planned.

Although not comprehensive, an advertising survey was conducted in August and September to evaluate the effectiveness of the advertising platform for the *Klimt* exhibition. Key results are: over 80 percent of respondents recalled seeing advertising for the exhibition; approximately 90 percent of visitors were from Canada, almost equally split among Ottawa and area (32 percent), Toronto and area (30 percent), and Montreal/Quebec City and area (26 percent). A representative mix of all age groups – of patrons over 15 – attended the exhibition. The third-ranked 15 to 29 age group contributed a significant 23 percent of total visitors.

Strategy 5

Display the collection of the Gallery in a manner that helps the public enjoy and understand art.

Results to date

The refurbishment of the European galleries was completed on time. Because of the strike, however, the Gallery had to delay by at least three months the new installation of Romanesque art.

The expansion of the Canadian Collection, 1960–1980, was postponed to redirect resources to the integration of First Nations art into the Canadian galleries. Significant progress was made in the planning of this installation, which will occur during the next year.

Strategy 6

Ensure that collections records and copyright issues are well managed.

Results to date

In support of the Gallery's online projects, including CyberMuse and AMICO, a project is underway to acquire long-term licenses from copyright holders. A policy proposal to improve the management of the exhibition rights for works in the permanent collection is also being developed.

In addition to providing reproductions to internal clients, the Gallery provided publishers and scholars (on a cost-recovery basis) with 178 colour transparencies, 88 black-and-white photographs, 298 slides, and 15 digital images, as well as permission to use them in a variety of printed and electronic publications and products.

Three new modules were activated on MultiMimsy 2000: the Dispatch Activity for the shipping of incoming loans for exhibitions (Exhibitions Management), the Dispatch Activity for the shipping of outgoing loans from the permanent collection (Collections Management), and the Reproduction Request Activity (Copyright).

Applications under the Canada Travelling Exhibitions Indemnification Program for the *Crespi* and *Thomson* exhibitions were approved.

Strategy 7

Create digital photographic files for 20,000 works of the collection in the next four years.

Results to date

The Gallery established a target of 20,000 images to be digitized before 2006. Only 819 works were digitized in 2001–2002, bringing total digitized works to 2,217. The delay was partly attributable to the need for staff to adapt to new technologies and methods, and partly due to an overly ambitious target. The department also digitized a large number of works that were not in the Gallery's collection but were part of various research projects. This factor also contributed to the delay. Digitization of CMCP images has begun and a selection of over 200 images is now available on line.

Objective 3

To provide direction, control, and effective development and administration of resources.

Strategy 1

Provide additional annual revenue from private sources to the Gallery in support of the realization of the institution's mandate.

Results to date

The strike and the impact of 11 September caused a significant reduction in event rentals activities and revenues. Corporate clients, especially those in the high-tech sector, reduced or cancelled events outright, because of a downturn in their business and/or reluctance to travel.

A number of events did proceed, including the *Strings of the Future* festival, whose 27 concerts and associated events took place as planned. Some events afforded the Gallery significant visibility nationally and internationally, for example the BBC's *Antiques Roadshow* and the Branham Awards Gala.

The Gallery retained 73 percent of its members for a total of 7,982 membership households, representing some 13,200 individual members. Of these 2,000 are donors, for a total contribution of approximately $260,000. Overall revenues for membership were $474,000, sponsorship $346,000, and in-kind support $167,000; rental revenues were $397,000.

The Gallery received the sponsorship support of AIM Funds Management Inc. for the *Klimt* exhibition. *The Group of Seven* tour to China was presented by Blake, Cassels & Graydon LLP, Barristers and Solicitors; tour patrons included PBB Global Logistics, McCain Foods Limited, The Canadian Pacific Charitable Foundation, and the Department of Foreign Affairs and International Trade. Sotheby's was the presenting sponsor of the exhibition *Italian Drawings from the Canadian Collections*.

Publication of the *National Gallery of Canada Review* was supported by the Parnassus Foundation and the Gelmont Foundation. Imperial Oil Charitable Foundation renewed its support of Family Fundays.

The American Express Foundation has renewed its support for the expansion of CyberMuse Phase II, bringing its six-year contribution to $850,000.

Some of the exhibitions also received in-kind services and promotional support from the *Ottawa Citizen*, *Le Droit*, CBC Television, and La Télévision de Radio-Canada.

A number of non-revenue events were also organized, including the Gallery's Volunteer Recognition event, and a memorial for Charles Mervyn Ruggles (former Chief Conservator).

Strategy 2

Balance the budget on an ongoing basis.

Results to date

The Gallery will finish the year with a balanced budget. Spending levels have been controlled, and resources reallocated to undertake the renewal of the Gallery's IT systems. The Board of Trustees undertook quarterly budget reviews. Bookstore margins are 48.4 percent.

Strategy 3

Seek internal and external funding for information technology initiatives.

Results to date

All information technology targets were met. The Gallery undertook a corporate network, security, and infrastructure architecture analysis, and developed a three-year IT plan by August 2001, in advance of the targeted completion date of October 2001. Consistent with the plan, the IT function was centralized and Gallery-wide software and hardware standards were established, network security issues were corrected (firewall, protection of internal systems), network infrastructure performance problems were resolved by replacing obsolete network core components (switches, hubs, cabling, etc.), and desktop and network software applications (Sun Financial application, Raiser's Edge, Innopac, MultiMimsy, and Select Ticketing for visitor services) were assessed and brought up to the latest technical standards. ITS personnel were moved to new facilities to consolidate server rooms and network communication infrastructure.

WebTrends software was acquired to assist Gallery website developers with retooling site content and functionality. Extensive staff training on the software was completed. A corporate stakeholders database was also introduced to integrate contact management across all departments of the National Gallery.

Strategy 4

Ensure good resource management.

Results to date

The ratio of expenditures on operations to salaries/benefits was 66 percent to 34 percent, slightly at variance with the target in the last Corporate Plan of 61.5 percent and 38.5 percent.

Strategy 5

Be a good and fair employer.

Results to date

The Gallery negotiated a five-year collective agreement with the local bargaining unit of the Professional Institute of Public Service of Canada (PIPSC) representing the curatorial staff.

A three-year collective agreement was signed with representatives of the Public Service Alliance of Canada (PSAC) following strike action. Subsequently, a two-day Relationship by Objectives session under the auspices of Labour Canada was held in Montebello, Quebec, with representatives of PSAC and management. The retreat produced a joint-document with specific recommendations to improve employer-employee relations. The Union-Management Consultative Committee resumed its role of providing an ongoing forum for the discussion and resolution of workplace issues.

The employees' newsletter, *Untitled*, was delayed because of the labour relations situation during the summer, but was launched in November 2001.

Objective 4

To provide a secure and suitable facility for the preservation and exhibition of the national collection of art, the Library, and the Archives that is readily accessible to the public.

Strategy 1

Safeguard the collection and works of art entrusted to the Gallery.

Results to date

All but one performance target was met. The Gallery's disaster response plan was not updated because of budget constraints. It will be treated as a priority in the new fiscal year.

In accordance with the plan developed by external consultants, the Gallery's security systems were updated as follows: the egress bars in the European gallery were replaced, 35 of 168 security cameras were replaced, an assessment was completed and the upgrade of vault security was initiated, and the hand-held radio communications receivers were replaced. A Request for Proposals (RFP) was issued to select a private-sector security services provider; the contract had to be let by the end of February 2002. The RFP included tightened performance requirements for selection, training, and language knowledge to address concerns about the quality of security staff.

As a result of the events of 11 September, staff have received additional training on bomb and suspicious packaging threats, and the Gallery has participated in regular briefing sessions with the Treasury Board Secretariat and the Privy Council Office. The Gallery will be participating in a TBS/PCO survey of Crown corporation security capacity.

Strategy 2

Provide a safe and comfortable environment for staff and public in a cost-effective manner.

Results to date

All performance targets were met. The long-term capital plan was completed. The Gallery also developed a plan to identify critical maintenance and repair issues, and worked with Canadian Heritage to address funding issues. The Treasury Board Secretariat provided $3.065 million in 2001–2002, $2.3 million for 2002–2003, and $1 million ongoing funding to cover critical repairs. As a result of the funds received in 2001–2002, the Gallery replaced the roof over its Library and is in the process of replacing its halon equipment and implementing energy conservation measures at the CMCP.

An RFP was issued to engage a private-sector provider for operation of the building facilities; the contract had to be let by the end of March 2002.

Management Discussion and Analysis

Summary

The year ending 31 March 2002 produced a positive result from operations, after Government funding, of $387,000 as compared to $189,000 for the prior year. It was a successful year despite the labour disruption at the Gallery during the beginning of the busy summer season. Both revenues and expenditures were lower than the previous year but were close to the budgeted amounts. The major unbudgeted factors during the year were the receipt of additional funding for capital and for art purchases.

Parliamentary Appropriations

During the year, the Gallery's parliamentary appropriations rose by $6.8 million on a cash basis, primarily due to increases of $3.1 million for capital repairs and $3 million for purchases of art for the collection. The additional $3 million for the collection will continue in future years, thus doubling to $6 million annually the funding provided to the Gallery specifically for art acquisition. Inasmuch as the purchasing power of the previous $3 million art acquisition budget, set in 1990, had seriously eroded because of escalating art prices and the value of the U.S. dollar (the currency in which art transactions are conducted), the additional funding was much needed and will allow the Gallery to continue to augment the national collection.

On an accrual basis, parliamentary appropriations are $0.3 million higher in 2001–2002 ($36.8 million compared to $36.5 million in 2000–2001). This is because the Gallery received the $6.8 million additional funding late in the fiscal year, and deferred the $3 million increase for art acquisitions until 2002–2003 to provide the time required for careful selection of new works. Much of the increase for capital repairs was also deferred to 2002–2003 because the related purchase contracts could be issued only in March.

Revenues and Contributions

Revenues were down 12 percent from $9 million in 2000–2001 to $7.9 million in 2001–2002. Two factors contributed to the decrease. First, the Gallery's annual revenues vary sharply based on the subject matter of the major summer exhibition. The summer exhibition in 2000 (*Monet, Renoir, and the Impressionist Landscape*) attracted 175,000 visitors, while 158,000 visitors attended the 2001 summer exhibition, *Gustav Klimt: Modernism in the Making*. Revenues from the Bookstore, admissions, and audio-guides were down roughly in proportion to the decline in exhibition attendance. A further factor, the work stoppage by 185 of the Gallery's employees from 10 May to 15 July, had an immediate negative impact on parking revenues ($143,000), special events ($62,000), and memberships ($37,000).

Salaries and Benefits

Salaries and benefits decreased by $0.9 million. The nine-and-a-half week strike produced a direct reduction in salary costs of $1.7 million during the strike period. This was partially offset later by salary increases of approximately 5 percent and by the cost of reorganizing the Human Resources function and creating a new position, Director of Employer/Employee Relations. In addition, the Gallery judged it appropriate to accrue in 2001– 2002 for the potential cost of settling some lingering human resource issues. These include job classification concerns highlighted in the agreements with both PSAC and PIPSC, and possible settlements for arbitration cases.

Exhibition Costs

Despite offering a full local and travelling exhibition program during the fiscal year, the costs for exhibitions decreased from $5.2 million in 2000–2001 to $4.3 million in 2001–2002. Most of the difference can be attributed to the cost of mounting the *Klimt* exhibition (2001–2002), which was $600,000 less than for *Monet, Renoir, and the Impressionist Landscape* (2000–2001). Although transportation and insurance expenditures were high for *Klimt* because the works of art came from many sources in Europe, the Gallery paid a large exhibition fee to the Boston Museum of Fine Arts for *Monet, Renoir, and the Impressionist Landscape*.

Operating Costs

Operating costs increased from $19.6 million in 2000–2001 to $19.8 million in 2001–2002. Significant increases included $692,000 in payments in lieu of taxes; $366,000 in legal and consulting costs associated with the strike; and $129,000 in security costs associated with the strike and the aftermath of 11 September. These were partially offset by the $563,000 reduction in utility costs as full savings from the Gallery's energy-reduction initiatives came into effect, and by the $300,000 reduction in various costs due to slightly reduced activity levels as a by-product of the work stoppage.

Art Acquisitions

There was a slight increase in total expenditures on the purchases of art, from $2,969,000 to $3,113,000. As noted above, the additional $3 million in appropriations were received late in the year and deferred to 2002–2003.

Amortization/capital Additions

On an accrual basis, amortization increased from $1,373,000 in 2000–2001 to $1,796,000 in 2001–2002. This increase is a direct result of the $3.7 million in capital additions in 2001–2002 as compared to $2.3 million in 2000–2001. New funding received for major capital repairs and savings resulting from the work stoppage allowed the Gallery to embark on a capital renewal program. Most notably, the Gallery's computer systems had fallen behind after several years of budget reductions and were in need of major upgrading. This was undertaken at a cost of $1.7 million. In addition, the Gallery invested in equipment for digitization ($295,000), security ($208,000), art conservation ($170,00), and energy conservation ($120,00), and in several building-related projects.

Acquisitions, Loans, and Exhibitions

Acquisitions
National Gallery of Canada

Early Canadian Art

Silver

Purchases
Delaroche, Jean-Jacques
(French, active 1723–1778)
Plate with the Coat of Arms of the Pécaudy de Contrecoeur and Boucher de Boucherville Families, and the Monogram of the de La Perrière Family c. 1739–1740
Silver, 4.2 × 26.8 cm diameter
40658

Girard, Charles
(France, active Paris 1722–after 1759)
Crested Ragout Dish from the Bâby Family 1734–1735
Silver, 8.5 × 39.9 × 33.6 cm
40970

Vallières, Nicolas Clément
(French, active 1732–after 1781)
Dish with the Coat of Arms of the Pécaudy de Contrecoeur and Boucher de Boucherville Families, and the Monogram of the de La Perrière Family c. 1749–1750
Silver, 3 × 29.7 cm diameter
40657

Later Canadian Art

Paintings

Gifts
Banting, Frederick Grant (1891–1941)
Quebec Scene 1930
Oil on wood, 20.8 × 26.6 cm
2002.0082.1
Gift of Michael Hood, Toronto, 2001, in memory of William and Ruth Hood

Buller, Cecil (1886–1973)
Market 1915
Oil on paperboard, 27 × 31 cm
2002.0015.1
Gift of Sean B. Murphy, Montreal

Gagnon, Charles (born 1934)
Ronceveaux 1957
Oil and enamel paint on canvas, 61.7 × 56.1 cm
40932
Gift of Louise G. Tessier and Claude B. Richer, Sainte-Adèle and Sainte-Dorothée, Laval, Quebec

Morton, Douglas (born 1926)
Auction 1961
Enamel paint on hardboard, 122.7 × 137.2 cm
40934
Gift of Mr. and Mrs. E.F. Anthony Merchant, Regina

Snow, Michael (born 1929)
Arrivals and Departures 1957
Oil on canvas, 111.5 × 114.5 cm
40962
Gift of Floyd Tuzo, Ottawa, in memory of the designer Stuart Mackay

Purchases
Hébert, Adrien (1890–1967)
Place Jacques-Cartier c. 1939
Oil on canvas, 61.5 × 36.1 cm
40769

Lemieux, Jean Paul (1904–1990)
Moon and Clouds 1960
Oil on canvas, 58.5 × 50.5 cm
40941

Odjig, Daphne (Anishnaabe, born 1919)
Genocide No. 1 1971
Acrylic on board, 61 × 76 cm
40766

Pflug, Christiane (1936–1972)
Kitchen Door and Esther 1965
Oil on canvas, 159.5 × 193 cm
40963

Sculptures

Purchases
Hébert, Louis-Philippe (1850–1917)
Ninon 1901
Plaster with shellac, 35 × 25.8 × 15.6 cm
40931

Kingilik, Dominic (1939–1990)
Musk-ox c. 1963–1968
Greyish-green veined stone (steatite?) and caribou antler, 22.9 × 34.3 × 14 cm
40764

Loring, Frances (1887–1968)
Grief 1918, cast 1965
Bronze, 51 × 50 × 26.5 cm
40642

Silver

Gifts
Hendery & Leslie for Gustavus Seifert
(active Montreal 1887–1899)
Ritchie-Gilmour Cup 1888
Silver with mahogany base, 17.2 × 25.1 × 21.5 cm
40756.1–2
Gift of Mrs. Jean Rousseau, Quebec City

Purchases
Beaugrand, Gilles (born 1906)
Chalice and Paten 1948
Silver and gold, chalice 17.7 × 15.7 cm diameter, paten 1.5 × 15.9 cm diameter
40655.1–2

Petersen, Carl Poul (1895–1977)
Bonbonnière c. 1950
Silver, 21.4 × 19.8 × 17.8 cm
40669
Meat Fork and Sauce Ladle c. 1935
Silver, fork 3 × 22.5 × 3.3 cm, ladle 4.7 × 21.6 × 7.7 cm
40971.1–2
Jam Spoon c. 1935
Silver, 1.8 × 13.3 × 3.7 cm
40972
Sugar Spoon c. 1940–1960
Silver, 1.7 × 13 × 3 cm
40973
Fork in the "Empire" Pattern c. 1940–1960
Silver, 1.9 × 16.7 × 2.4 cm
40974
Pair of Teaspoons and Fork in the "Wild Berrie" Pattern c. 1940–1960
Silver, spoon (1) 1.7 × 13 × 3 cm, spoon (2) 1.6 × 13.3 × 2.9 cm, fork 3 × 12 × 2.5 cm
40975.1–3

Stacey, Harold Gordon (1911–1979)
Coffee Service 1950
Silver and rosewood, coffee pot 21.7 × 17.9 × 8.9 cm, sugar bowl 6.4 × 11.3 × 8 cm, creamer 8.5 × 13.2 × 7.2 cm
40656.1–3

Contemporary Canadian Art

Decorative Arts

Purchases
Beauchemin, Micheline (born 1930)
Nordic Blue Ice Floe: Homage to the St. Lawrence River 1984
Cotton threads covered with mylar, coloured silk threads, and linen threads, 162 × 504.5 cm
40966

Drawings

Gifts
Nolte, Gunter (1938–2000)
Sixteen Times Twenty-three Degrees 1979
Black ink on wove paper, sheets 66 × 50.7 cm each
40648.1–16
Gift of Judith Nolte, Ottawa

Films

Purchases
Lewis, Mark (born 1957)
Smithfield 2000
35 mm film transferred to digital video disk (DVD), player, LCD projector, painted wooden screen, installation space 4.5 × 8 × 10.5 m approx.
40640

Waquant, Michèle (born 1948)
Débâcle 1992
Videotape, 16:00 minutes
40641

Paintings

Gifts
Kennedy, Garry Neill (born 1935)
An American History Painting (In Semi-gloss) (The Complete List of Pittsburgh Paints Historic Colour Series) 1989
Latex paint on canvas, 193.6 × 122 × 4.9 cm
40936
An American History Painting (The Complete List of Pittsburgh Paints Historic Colour Series) 1996
Latex paint on wall, dimensions variable
40938
Gift of the artist, Hubbards, Nova Scotia

Purchases
Bond, Eleanor (born 1948)
Elevated Living in a Community-Built Neighbourhood 1998
Oil on canvas, 160 × 442 cm unstretched
40761

Kennedy, Garry Neill (born 1935)
Figure Paintings 1984
Latex paint on wall, dimensions variable
40635

Photographs

Gifts
Cadieux, Geneviève (born 1955)
Family Portrait 1991
Cibachrome transparency, Pearl Cibachrome print, 3 fluorescent lightboxes; lightboxes 233.1 × 233.1 × 39 cm each
40968.1–3
Gift of the artist, Montreal

Kennedy, Garry Neill (born 1935)
An American History Painting (The Complete List of Pittsburgh Paints Historic Colour Series) 1991
Photo cross-section, 76.2 × 101.6 cm
40937
Gift of the artist, Hubbards, Nova Scotia

Purchases
Bronson, AA (born 1946)
Felix, June 5, 1994 5 June 1994, printed 1999
Lacquer on vinyl, 213.1 × 426.5 × 4 cm
40633

Prints

Purchases
Etidlooie, Sheojuk (1932–1999)
Isugar (Lake Trout) 1998
Colour lithograph on wove paper, 57.5 × 76.4 cm
40763

Gaucher, Yves (1934–2000)
Untitled 2000
Ukiyo-e gouache woodblock print on Moriki japan paper, 63.5 × 94 cm
40659

Kenojuak Ashevak (born 1927)
Katajaktuit (Throat Singers Gathering) 1991
Lithograph in five colours on wove paper, 56.5 × 76.3 cm
40762
Purchased with the assistance of a contribution by his friends, in memory of Arie Mar (1925–2000)

Sculptures

Gifts
Osuitok Ipeelee (born 1922)
Harpoon-Head Figure 1983
Green stone (serpentine), 41.4 × 16.3 × 11.5 cm
40935
Gift of an anonymous donor

Purchases
Cardiff, Janet (born 1957)
Forty-Part Motet 2001
40-track audio installation, dimensions variable
40634.1–40

Jungen, Brian (born 1970)
Shapeshifter 2000
Plastic chairs, 145 × 660 × 132 cm
40645

Lexier, Micah (born 1960)
All Numbers Are Equal (Perpetua) 2000
Aluminum with enamel paint, 122 × 712.5 × 2 cm overall
40790.1–9

MacLeod, Myfanwy (born 1961)
The Tiny Kingdom 2000
Wood and mixed media, 411.5 × 121.9 × 121.9 cm
40789

Reitzenstein, Reinhard (born Germany 1949)
Lost Wood Series No. 8 1999–2000
Bronze with patina and limestone, 264 × 104 × 116 cm
40636.1–2

Ruben Piqtoukun, David (born 1950)
Talking Fish 2000
Grey, brown, red, and black Brazilian soapstone, 34 × 64.5 × 16.5 cm
40639.1–2

Canadian Drawings before 1975

Gifts
Chee Chee, Benjamin (1944–1977)
Untitled 1974
Gouache, black ink, and graphite on wove paper, 60.7 × 45.4 cm
40611
Gift of Roz Dreskin, Ottawa

Jackson, A.Y. (1882–1974)
Baie-Saint-Paul Sketchbook c. 1928
Reeves & Sons sketchbook containing 24 graphite drawings on 28 sheets of cream wove paper, pages 20.5 × 12.7 cm each
40969.1–23
Gift of Michael Hood, Toronto, in memory of William and Ruth Hood

Morris, Michael (born England 1942)
Untitled 1966
Gouache on wove paper, between two sheets of plexiglas, 92 × 35.5 cm irregular
40961
Gift of Boughton, Peterson, Yang, Anderson Barristers & Solicitors, Vancouver

Pflug, Christiane (1936–1972)
Lynn Sullivan II 1967
Graphite on wove paper, 32.8 × 25.7 cm
40757
Gift of Dr. Michael Pflug, Toronto

Weisman, Gustav (1926–2000)
Head 1963
Gouache, graphite, and wax crayon on wove paper, 56 × 43.2 cm
40804
Converging Destinies 1964
Oil paint, graphite, chalk, fabricated charcoal, and gouache on wove paper, 61.7 × 56 cm
40805
Gift of Shirley Weisman, Stouffville, Ontario

Purchases
Lyman, John (1886–1967)
Self-portrait c. 1945
Brush and black ink on buff wove paper, 32 × 24 cm
40654

MacDonald, J.E.H. (1873–1932)
Catalogue Cover Design for "Exposition d'art canadien, Musée du Jeu de Paume" 1927
Pen, brush and black ink with gouache in sepia and white on card, 37.1 × 28.6 cm
40668

Neumann, Ernst (1907–1956)
Anatomical Study c. 1936–1939
Black and coloured chalk, graphite, pen and purple ink on buff laid paper, 48 × 63.5 cm
40650
Anatomical Study c. 1936–1939
Black and coloured chalk, graphite, pen and purple ink on buff laid paper, 48 × 63.5 cm
40651
Anatomical Study c. 1936–1939
Black and coloured chalk, graphite, pen and purple ink on buff laid paper, 48 × 63.5 cm
40652

Odjig, Daphne (born 1919)
Legend of the Rolling Head 1968
Pastel on wove paper, 92.5 × 62 cm
40767
Big Horn Gives Birth to a Calf 1970
Acrylic, pen and black ink on wove paper, 61 × 91.7 cm
40768

Canadian Drawings after 1975

Gifts
Chee Chee, Benjamin (1944–1977)
Untitled 1977
Gouache, black ink, and graphite on wove paper, 56.5 × 77 cm
40612
Untitled 1977
Gouache, black ink, and graphite on wove paper, 56.5 × 77 cm
40613
Gift of Roz Dreskin, Ottawa

Purchases
Ashoona, Shuvinai (born 1961)
Stairs and Kelp 1998
Black felt pen on ivory wove paper, 25.7 × 33.3 cm, image 19.7 × 27 cm
40563
Rock Landscape 1998
Black felt pen on ivory wove paper, 33 × 25.3 cm
40564
Rock Landscape 1998
Black felt pen on ivory wove paper, 25 × 33.5 cm
40565
Landscape with Grass 1996
Black felt pen on ivory wove paper, 25.5 × 33.2 cm
40566
Low Tide 1994
Black felt pen on ivory wove paper, 33 × 51.5 cm
40567
Rock Landscape 1998
Black felt pen on ivory wove paper, 66 × 50.8 cm
40568

Canadian Prints before 1975

Gifts
Webber, Gordon (1909–1965)
Abstract Composition No. 2 1948
Lithograph in red, black, and green with red, black, and green ballpoint pen on wove paper, 35.2 × 24.9 cm
40649
Gift of Gilles Gagnon, Montreal

Transfers
Barraud, Cyril H. (1877–1965)
Gordon Road, Kemmel c. 1919
Etching on laid paper, 40.5 × 30 cm irregular, image 24.5 × 18 cm
40713
St. Pierre from the Ramparts c. 1919
Etching on laid paper, 34.5 × 47 cm, image 19 × 29 cm
40714
Entering Ypres at Dawn c. 1919
Etching on laid paper, 32.5 × 51 cm irregular, image 25.5 × 40.5 cm
40715
The Road to Steenvoorde c. 1919
Etching on laid paper, 48.5 × 29.3 cm, image 35.5 × 14 cm
40716
Mont des Cats c. 1919
Etching on laid paper, 28 × 43 cm irregular, image 18 × 28.7 cm
40717
The Ramparts, Ypres c. 1919
Etching on laid paper, 49 × 31.5 cm irregular, image 31 × 16.5 cm
40718
Ypres from Railway Dugouts c. 1919
Etching on laid paper, 38 × 28.5 cm, image 22 × 16 cm
40719
The Barrier, Mont Saint-Eloi c. 1919
Etching on laid paper, 33.5 × 45.5 cm, image 19 × 26.5 cm
40720
Mont Saint-Eloi, from Camblain-L'Abbé c. 1919
Etching on laid paper, 25.5 × 19 cm, image 15 × 8.7 cm
40721
Mont Saint-Eloi form the Southeast c. 1919
Etching on laid paper, 28.5 × 44.8 cm irregular, image 18 × 32.5 cm
40722
Ablain-Saint-Nazaire from the East c. 1919
Etching on laid paper, 25.5 × 38 cm, image 16.5 × 20.5 cm
40723
Approaching Poperinghe on the Ypres Road c. 1919
Etching on laid paper, 38.5 × 28.5 cm, image 22.5 × 16.5 cm
40724
Meteren c. 1919
Etching on laid paper, 36 × 30.5 cm irregular, image 18 × 18.1 cm
40725
Place St. Bertin, Poperinghe c. 1919
Etching on laid paper, 44.1 × 34.5 cm irregular, image 30.5 × 20 cm
40726
The Road to Ypres through Vlamertinghe c. 1919
Etching on laid paper, 69 × 51.5 cm, image 46.5 × 39 cm
40727
The Great Square, Ypres c. 1919
Etching on laid paper, 53 × 70.3 cm, image 38 × 58 cm
40728
Cross Roads, Kemmel c. 1919
Etching on laid paper, 47.5 × 34.5 cm, image 24 × 18 cm
40729
Berthonval Farm c. 1919
Etching on laid paper, 30 × 43.5 cm irregular, image 15 × 22.5 cm
40730
Vlamertinghe c. 1919
Etching on laid paper, 30 × 43 cm, image 10 × 29 cm
40731
Evening on the Ypres – Poperinghe Road near the Asylum c. 1919
Etching on laid paper, 32.5 × 51.5 cm irregular, image 21.7 × 37.5 cm
40732
St. Jacques, Ypres c. 1919
Etching on laid paper, 43.4 × 24 cm, image 29 × 15.5 cm
40733
Ypres from Bund Dugouts c. 1919
Etching on laid paper, 29.5 × 43.5 cm, image 12.5 × 31.5 cm
40734
Transfer from the Canadian War Museum

Bayefsky, Aba (born 1923)
Servicing Halifax c. 1943–1945
Lithograph on wove paper, 62 × 94 cm, image 55 × 80.5 cm
40735
Dismembering "U" Uncle c. 1943–1945
Lithograph on wove paper, 53.5 × 71 cm, image 35 × 51.5 cm
40736
Transfer from the Canadian War Museum

Jopling, F.W. (1859–1945)
Forging the 9-inch Shell 1917–1918
Mezzotint on wove paper, 61 × 40 cm, image 43 × 31 cm
40737
Transfer from the Canadian War Museum

Lismer, Arthur (1885–1969)
Submarine Chasers c. 1917–1919
Lithograph on wove paper, 45 × 63.8 cm, image 30.8 × 44 cm
40738
Departure of a Troopship c. 1917–1919
Lithograph on wove paper, 63.6 × 48.5 cm, image 41 × 32.5 cm
40739
Transport Leaving Halifax c. 1917–1919
Lithograph on wove paper, 32 × 48.5 cm, image 24 × 31 cm
40740
Arrival of the Hospital Ship, Pier No. 2, Halifax c. 1917–1919
Lithograph on wove paper, 53 × 69 cm, image 34 × 54 cm
40741
Arrival of the Hospital Ship, Pier No. 2, Halifax c. 1917–1919
Lithograph on wove paper, 53 × 69 cm, image 34 × 54 cm
40741
Harbour Defence – Winter c. 1917–1919
Lithograph on wove paper, 45 × 61 cm, image 40.5 × 56 cm
40742
The Little Drifter and the Big Freighter c. 1917–1919
Lithograph on wove paper, 39.5 × 53 cm, image 32 × 43.5 cm
40743
Home Again c. 1917–1919
Lithograph on wove paper, 69 × 53 cm, image 40 × 34.5 cm
40744
The Transport Aquitania c. 1917–1919
Lithograph on wove paper, 63.5 × 48 cm, image 41 × 33 cm
40745
Launching the Seaplane c. 1917–1919
Lithograph on wove paper, 51.5 × 67 cm, image 33.5 × 41.5 cm
40746
HMCS Grilse on Convoy Duty c. 1917–1919
Lithograph on wove paper, 48.5 × 63.5 cm, image 38 × 55 cm
40747
Transfer from the Canadian War Museum

Russell, Gyrth (1892–1970)
Hôtel de ville, Arras c. 1918–1919
Etching on laid paper, 35 × 25 cm, image 23 × 17 cm
40748
Transfer from the Canadian War Museum

Schaefer, Carl (1903–1995)
Bomb Aimer, C Charlie, Battle of the Ruhr 1943
c. 1943–1945
Lithograph on wove paper, 53.5 × 35.5 cm, image 45 × 28.5 cm
40755
Transfer from the Canadian War Museum

Stevens, Dorothy (1888–1966)
British Forgings c. 1918–1919
Etching on wove paper, 43 × 48.5 cm irregular, image 30 × 34.5 cm
40749
Munitions Fuse Factory c. 1918–1919
Etching on wove paper, 39 × 48.5 cm, image 27 × 35.5 cm
40750
Shipbuilding – The Freighter c. 1918–1919
Etching on wove paper, 48.5 × 42.5 cm, image 30 × 25 cm
40751
Ready for Shipment, Aeroplane Factory, No. 2 c. 1918–1919
Etching on wove paper, 43 × 48.5 cm, image 30 × 38 cm
40752
The Sea Boat, Aeroplane Factory, No. 1 c. 1918–1919
Etching on wove paper, 42.5 × 48.5 cm, image 28 × 35.5 cm
40753
Munitions, Heavy Shells c. 1918–1919
Etching on wove paper, 43 × 48.5 cm irregular, image 28 × 35.5 cm
40754
Transfer from the Canadian War Museum

Purchases
Jacobi, O.R. (1812–1901)
Landscape with Two School Children 1839
Etching on wove paper, mounted on album sheet, 15.1 × 11.8 cm, plate 10 × 7 cm
40940

Lindner, Ernest (1897–1988)
Trees c. 1940
Linocut on ivory wove paper, 14 × 17.8 cm, image 9.6 × 13 cm
40660
The Wave c. 1936–1939
Linocut on ivory wove paper, 13.5 × 17.7 cm, image 10.1 × 15.2 cm
40661
Silent Forest c. 1940
Linocut on ivory wove paper, 20.5 × 25.3 cm, image 15.1 × 20.2 cm
40662
Our Landing c. 1940
Linocut on ivory wove paper, 12.4 × 17.5 cm, image 10.2 × 15.4 cm
40663
Snowmen c. 1940
Linocut on wove paper, 24.8 × 19.5 cm, image 19.5 × 14.1 cm
40664
Deep in the Woods c. 1938–1940
Linocut on ivory wove paper, 26.1 × 20.3 cm, image 20.3 × 15.2 cm
40665

Macdonald, Jock (1897–1960)
Polynesian Night 1953
Lithograph on wove paper, 25.7 × 30.3 cm, plate 24.3 × 27.3 cm
40643

Neumann, Ernst (1907–1956)
Nude 1948
Etching on wove paper, 35.5 × 27.6 cm, plate 30.2 × 22 cm
40644

Taylor, Frederick B. (1906–1987)
Self-portrait 1935
Etching on cream laid paper, 38.4 × 24.2 cm, plate 23 × 16.5 cm
40653

Canadian Prints after 1975

Purchases
Goodwin, Betty (born 1923)
Study for "Le tombeau de René Crevel" No. 6 (Bathtub) 1979
Etching with pen and ink on wove paper, mounted on wove paper, 25 × 33.3 cm, plate 8.9 × 11.4 cm
40759
River Bed Piece 1981
Etching with pen and ink and graphite on wove paper, 48.2 × 32.7 cm, plate 30.2 × 22.4
40760

Contemporary European and American Art

Film

Purchases
Macdonald, Euan
(British/American, born 1965)
House (everythinghappensatonce) 1999
Digital video disk (DVD), 30:00 minutes
40791

Paintings

Purchases
Richter, Gerhard (German, born 1932)
Lilies 2000
Oil on canvas, 68 × 80 × 3.1 cm
40967

Sculptures

Purchases
Mueck, Ron (Australian, born 1958)
Untitled (Old Woman in Bed) 2000
Silicone rubber, polyester resin, cotton, polyurethane foam, polyester, and oil paint, 24 × 94.5 × 56 cm, pedestal 100.3 × 94.5 × 56 cm
40632

Suda, Yoshihiro (Japanese, born 1969)
Morning Dew Herb 2000
Painted wood, 14.3 × 10.6 × 8.4 cm
40637
Tree with Shiny Leaves 2000
Painted wood, 125 × 125 cm overall
40638.1–19

European Painting and Sculpture

Paintings

Gifts
Burne-Jones, Edward (British, 1833–1898)
Study for the Head of Fortune for "The Wheel of Fortune" c. 1877–1883
Oil on canvas, 37.3 × 39.6 cm
40933
Gift of Dr. Dennis T. Lanigan, in memory of Dr. William E. Fredeman

Non-Canadian Drawings

Gifts
Downman, John (British, 1750–1824)
The Bishop of Exeter 1801
Coloured chalk, watercolour, and white gouache on ivory laid paper, 37.8 × 31.6 cm
40712
Gift of Gerald Finley, Kingston

Italian 17th Century **(after Pietro da Cortona)**
Hercules Driving Out the Harpies c. 1650
Pen and brown ink with grey wash over graphite on laid paper, 34.4 × 47.8 cm
2002.0245.3
Gift of Sean B. Murphy, Montreal

Knight, Laura (British, 1877–1970)
Rastus, the Man with White Hair 1926
Charcoal on wove paper, 34.8 × 24.5 cm
40810
Rehearsal and Carpenters c. 1938
Pencil on wove paper, 25.4 × 35.6 cm
40811
Two-high on Horseback 1950
Pastel and watercolour on grey wove paper (?), 32.4 × 48.3 cm
40813
Ballet Dancer v. 1937
Pencil on laid paper, 10.5 × 8.4 cm
40814
Backstage 1922
Pencil on wove paper, 35.5 × 25.4 cm
40817
At the Swimming Pool 1954?
Pencil and charcoal on laid paper, 25.6 × 36 cm
40818
Lambs 1935–1940
Pencil and stump on wove paper, 25.4 × 36.8 cm
40820
Fish Wife c. 1910
Pencil on laid paper, 22.9 × 16.5 cm
40821
Pollux 1926
Pencil, stump, and charcoal on wove paper, 16.8 × 37 cm
08244
Zebras c. 1929
Pencil and charcoal on wove paper, 27 × 36.8 cm
40825
Acrobats 1938
Ink and wash on laid paper (?), mounted on cardboard, 21 × 22.6 cm
40875
At the Bar
Pencil on wove paper, 35.8 × 25.4 cm
40877
Ballet Practice
Pencil, 36.2 × 26.3 cm
40878
The Circus Horse c. 1939
Pencil and charcoal (?) on wove paper, 37.2 × 26.9 cm
40922
The Dressing Room 1936
Pencil on wove paper, 35.3 × 25.7 cm
40923
The Mystery Man 1921?
Ink on laid paper, 30.2 × 23.9 cm
40924
Erecting the Set c. 1938
Pencil on wove paper, 24.4 × 30.8 cm
40927
Horses and Riders 1916
Charcoal on wove paper, 25.4 × 36.5 cm
40928
Joe Shears and a Sparring Partner 1916
Ink and watercolour on cardboard, 9.1 × 11.4 cm
40930
Gift of the American Friends of Canada Committee, Inc., through the generosity of G. Frederic Bolling and Valerie A. Withington, Detroit

Purchases
Boscoli, Andrea (Italian, c. 1560–1607)
Study for the Design of an Altar c. 1600
Pen and brown ink with brown wash over black chalk on laid paper, 38 × 27.2 cm
40770

Butteri, Giovanni Maria
(Italian, c. 1540–1606/1608)
The Birth of the Virgin c. 1585
Pen and brown ink with brown wash heightened in white over black chalk on tan laid paper, 31.8 × 23.4 cm irregular
40758

Cedini, Constantino (Italian, 1741–1811)
Apollo Chasing Away the Shadows of the Night c. 1800
Pen and brown ink over graphite with light and dark sepia wash on laid paper, 27.1 × 41.9 cm
40772

Corneille, Jean-Baptiste (French, 1649–1695)
Moses and the Burning Bush
Pen and dark brown ink with grey wash and black chalk on laid paper, 12.6 × 15.2 cm
40965

La Fosse, Charles de (after Peter Paul Rubens) (French, 1636–1716)
Study of Nestor c. 1670–1679
Red chalk and black chalk heightened with white on light-brown laid paper, 47.6 × 27.3 cm
40610

Maratta, Carlo (Italian, 1625–1713)
A Standing Figure of Christ and Two Studies of His Right Arm c. 1695–1698
Black and red chalk, heightened with opaque white on blue laid paper, 41.3 × 27 cm
40964

Pupini delle Lame, Biagio (after Raphael)
(Italian, active Bologna 1511–1551)
The Transfiguration of the Christ c. 1525
Pen and brown ink with brown wash heightened with white, yellow, and green gouache on beige paper, 31 × 20.2 cm irregular
40771

Romano, Giulio (Italian, 1499–1546)
Virgin and Child Enthroned with Saints Sebastian and Roch c. 1530
Pen and brown ink with brown wash on laid paper, 23 × 18.7 cm
40609

Vrancx, Sebastian (Flemish, 1573–1647)
Mountainous Landscape 1597
Pen and black ink on ivory laid paper, 19.5 × 28 cm
40939

Wicar, Jean Baptiste Joseph
(French, 1762–1834)
Portrait of Attanasio Mousa of Epirus c. 1800
Black pencil on laid paper, laid down on wove paper, 17.4 × 17.6 cm
40670

Non-Canadian Prints

Gifts
Carlevaris, Luca (Italian, c. 1663–1731)
View of Dogana di Mare 1703
Etching on laid paper, 29 × 39.3 cm, plate 20.5 × 29 cm
2002.0245.5
View of the Palazzo Grimani at San Polo 1703
Etching on laid paper, 29.2 × 39.3 cm, plate 20.5 × 29.3 cm
2002.0245.6
Gift of Sean B. Murphy, Montreal

Cesio, Carlo, Attributed to (after Pietro da Cortona) (Italian, 1626–1686)
Hercules Driving Out the Harpies c. 1677–1682
Engraving on laid paper, 31.4 × 34.8 cm, image 30.8 × 34.3 cm
2002.0245.4
Gift of Sean B. Murphy, Montreal

Knight, Laura (British, 1877–1970)
Girl Bathing 1928
Drypoint on laid paper, 46.4 × 30.8 cm, plate 35.1 × 24.6 cm
40808
Dancing on Hampstead Heath 1923
Etching and aquatint on laid paper, 39.1 × 25.8 cm, plate 27.3 × 19.7 cm
40809
Susie 1928
Drypoint on laid paper, 31.6 × 45.9 cm, plate 25 × 35.2 cm
40812
Susie 1928
Drypoint on laid paper, 31.6 × 47 cm, plate 24.9 × 35.2 cm
40815
A Fair 1923
Etching on laid paper, 45.7 × 29.3 cm, plate 27.5 × 20 cm
40816
Susie 1928
Drypoint and black chalk on laid paper, 30.8 × 46 cm, plate 24.9 × 35 cm
40819
A Cornish Maid 1928
Etching on laid paper, 23.6 × 19.7 cm, plate 10.1 × 12.4 cm
40822
A Fair 1923
Etching and aquatint on laid paper, 41.5 × 28.3 cm, plate 27.4 × 19.8 cm
40823
A Southern Blonde 1928
Mezzotint on wove paper, 39.8 × 27.1 cm, plate 25.4 × 20.1 cm
40826
Plate for "Spanish Dancer No. 1" 1923
Copper plate, 27.1 × 21.8 cm
40827
Plate for "Spanish Dancer No. 2" 1923
Copper plate, 26.6 × 21.4 cm
40828
Zebras 1929–1930
Drypoint on laid paper, 31.5 × 42.8 cm, plate 24.8 × 35.3 cm
40829
Spanish Dancer No. 1 1923
Etching, drypoint, and aquatint on laid paper, 46.5 × 28.4 cm, plate 26.8 × 21.3 cm
40830
Plate for "Swing Boats" 1923
Copper plate, 25.3 × 17.6 cm
40831
Plate for "Bank Holiday" 1923
Copper plate, 26.7 × 21.3 cm
40832
Some Clowns 1930
Etching on laid paper, 46.8 × 32 cm, plate 35.1 × 24.6 cm
40833
Plate for "Filia Mundi" April 1925
Steel plate, 31 × 29.9 cm
40834
Plate for "Powder and Paint" 1925
Zinc plate, 33.4 × 25.4 cm
40835
Lilian 1930
Drypoint on laid paper, 46.4 × 31.9 cm, plate 35 × 24.7 cm
40836
A Quarrel 1923
Etching and aquatint on laid paper, 32 × 23.2 cm, plate 22.3 × 17.6 cm
40837
Plate for "Youth and Age" 1925
Steel plate, 36.8 × 38.3 cm
40838
Plate for "The Unfortunate" 1925
Steel plate, 36.7 × 38 cm
40839
Fun Makers 1932
Etching on laid paper, 46 × 29.2 cm, plate 27.2 × 21.9 cm
40840
Plate for "Five Clowns" 1925
Steel plate, 37.6 × 36.2 cm
40841
Fun Makers 1932
Etching on laid paper, 41.7 × 29.2 cm, plate 27 × 21.8 cm
40842
A Chorus 1923
Etching and aquatint on laid paper, 25 × 39.1 cm, plate 17.2 × 24.8 cm
40843
Trio Gymnastique 1932
Aquatint on laid paper, 46.1 × 32 cm, plate 36.3 × 24.9 cm
40844
Gemini 1932
Aquatint with black ink on laid paper, 39.1 × 31.7 cm, plate 30.1 × 24.8 cm
40845
A Young Gypsy 1923
Etching on laid paper, 28 × 22.2 cm, plate 15 × 11.3 cm
40846
Stella 1932
Aquatint on laid paper, 46.5 × 31.5 cm, plate 30 × 24.7 cm
40847
On the Highwire 1932–1933
Etching and drypoint on laid paper, 31.9 × 47 cm, plate 24.8 × 30.1 cm
40848
Head of a Child 1923
Etching on laid paper, 29 × 23 cm, plate 12.4 × 10 cm
40849
Woman Reading c. 1932–1934
Etching and engraving (?) on laid paper, 37.9 × 26.5 cm, plate 17.5 × 13.6 cm
40850
An English Hillside c. 1933
Etching on laid paper, 46.6 × 29 cm, plate 31.4 × 22.3 cm
40851
Head of a Girl No. 1 1923
Etching on laid paper, 28.8 × 23.1 cm, plate 14.8 × 11.2 cm
40852
Drying the Nets in Mousehole Harbour 1932–1934
Etching on laid paper, 24.4 × 28.2 cm, plate 20.7 × 25.1 cm
40853

Watching the Aerial Act c. 1932–1934
Drypoint on laid paper. 38.1 × 26.4 cm. plate 30.3 × 19.8 cm
40854
Madonna 1923
Etching on laid paper. 32 × 23.1 cm. plate 17.5 × 13.8 cm
40855
Vanity c. 1933
Drypoint on laid paper. 46.4 × 29.1 cm. plate 27.6 × 22.4 cm
40856
Mr. and Mrs. Joe Crastona 1932–1934
Drypoint on laid paper. 46.4 × 32.2 cm. plate 33.1 × 24.9 cm
40857
A Merry-go-round 1923
Etching and drypoint on laid paper. 46.3 × 29 cm. plate 27.6 × 19.8 cm
40858
Bareback Rider 1935
Etching on laid paper. 39.2 × 26.8 cm. plate 25.3 × 12.4 cm
40859
Carting Corn 1943
Drypoint on laid paper. 26.6 × 40.5 cm. plate 20.1 × 31.5 cm
40860
Elephants 1923
Etching on laid paper. 30.5 × 43.4 cm. plate 19.9 × 27.4 cm
40861
A Dressing Room Study c. 1923–1926
Etching and aquatint on laid paper. 46.4 × 31 cm. plate 35.2 × 25 cm
40862
On the Seashore 1921–1922
Colour linocut. 13.5 × 20.6 cm
40863
Elephants 1923
Etching on laid paper. 30.4 × 43.2 cm. plate 19.9 × 27.5 cm
40864
Sleeping Darkie 1928
Linocut on laid paper. 34 × 26.4 cm. plate 25.3 × 19 cm
40865
Rugby at Twickenham 1983
Reproduction. 88.7 × 58.6 cm
40866
Spanish Dancer No. 2 1923
Etching and aquatint on laid paper. 44.4 × 29.4 cm. plate 26.4 × 21.3 cm
40867
Pas de deux 1924–1925
Lithograph on cardboard. 58.1 × 72.9 cm
40868
The Unwise Ones 1928
Lithograph. 28.6 × 19.5 cm
40869
Spanish Dancer No. 2 1923
Etching and aquatint on laid paper. 44.3 × 28.6 cm. plate 26.1 × 21 cm
40870
The Circus Troupe after 1930
Offset on laid paper. 76.1 × 53.2 cm
40871
Royal Academy Summer Exhibition 1937 1937
Lithograph on wove paper. 75.4 × 50.2 cm
40872
Grecian Dancer No. 1 (Pavlova) 1923
Etching and aquatint on laid paper. 33.3 × 27 cm. plate 25 × 17.5 cm
40873
Richmond Park 1938
Lithograph on wove paper. 101.2 × 63.4 cm. plate 87.2 × 63.4 cm
40874
Grecian Dancer No. 2 (Pavlova) 1923
Etching and aquatint on laid paper. 36.9 × 29.1 cm. plate 25 × 17.2 cm
40876
Swing Boats 1923
Etching (or drypoint?) and aquatint on laid paper. 37 × 23.3 cm. plate 24.9 × 17.2 cm
40879
Dressing Room No. 2 1923
Etching and aquatint on laid paper. 25.4 × 38.3 cm. plate 17.1 × 22.3 cm
40880
Dressing Room No. 2 1923
Etching and aquatint on laid paper. 25.5 × 31.7 cm. plate 17.5 × 22.4 cm
40881
Pantomime 1926
Soft-ground etching and drypoint on laid paper. 46.5 × 31.6 cm. plate 33.7 × 24.8 cm
40882
A Crowd 1923
Etching and aquatint on laid paper. 20.3 × 24.1 cm. plate 9.9 × 12.3 cm
40883
A Dancer Resting 1923
Etching, drypoint, and aquatint on laid paper. 32.2 × 23 cm. plate 17.5 × 12.5 cm
40884
Bank Holiday 1923
Etching and aquatint on laid paper. 45.9 × 28.4 cm. plate 26.2 × 21 cm
40885
Mother and Child 1926
Etching on laid paper. 30.2 × 23 cm. plate 19.8 × 17.5 cm
40886
A Box at the Theatre 1923
Etching on laid paper. 23 × 25.1 cm. plate 12.6 × 17.7 cm
40887
Dresser in a Theatre 1925
Etching and aquatint on laid paper. 46.6 × 30.9 cm. plate 35.2 × 24.8 cm
40888
Country Girls 1926
Etching on laid paper. 29.7 × 23.1 cm. plate 23.1 × 17.1 cm
40889
A Crowd 1923
Etching and aquatint on laid paper. 19.7 × 26.3 cm. plate 9.8 × 12.6 cm
40890
Powder and Paint 1925
Etching and aquatint on laid paper. 45.6 × 30.8 cm. plate 35.2 × 24.8 cm
40891
Some Holiday 1925
Etching, aquatint, and sugar-lift aquatint on laid paper. 46 × 30.7 cm. plate 34.9 × 24.8 cm
40892
Country Girls 1926
Etching on laid paper. 38.1 × 25.8 cm. plate 23.2 × 17 cm
40893
Youth and Age 1925
Aquatint on laid paper. 46.3 × 56.7 cm. plate 36.4 × 37.8 cm
40894
Make-up 1925
Etching and drypoint on laid paper. 39.7 × 25.4 cm. plate 25.1 × 19.7 cm
40895
Ethel 1926
Soft-ground etching on wove paper. 45.4 × 30.8 cm. plate 35.2 × 25.3 cm
40896
Dressing Room No. 1 1923
Etching and aquatint on laid paper. 23.2 × 28.3 cm. plate 15 × 20 cm
40897
Make-up 1925
Etching and drypoint on laid paper. 39.7 × 25.4 cm. plate 25 × 19.7 cm
40898
The Lipstick 1925
Etching and engraving on laid paper. 39.8 × 25.3 cm. plate 24.6 × 19.7 cm
40899
Tying her Shoe 1926
Drypoint on laid paper. 30.5 × 42.3 cm. plate 25.3 × 34.9 cm
40900
Putting on Rouge 1925
Soft-ground etching on laid paper. 46 × 30.4 cm. plate 35 × 24.7 cm
40901
The Unfortunate 1925
Soft-ground etching and aquatint on laid paper. 42.5 × 45.9 cm. plate 35.9 × 37.3 cm
40902
A Dancer 1926
Drypoint on laid paper. 39.4 × 25.8 cm. plate 30.2 × 20 cm
40903

At the Footlights 1923
Drypoint and aquatint on laid paper, 29.2 × 23.1 cm, plate 19.9 × 15 cm
40904
Five Clowns 1925
Etching and aquatint on laid paper, 56.1 × 46 cm, plate 36.8 × 35.5 cm
40905
Mascots and Make-up 1925
Drypoint on laid paper, 30.8 × 46 cm, plate 25 × 35 cm
40906
Putting on Tights 1926
Etching on laid paper, 31.9 × 23.4 cm, plate 20.1 × 17.7 cm
40907
Circus Dressing Room 1925
Drypoint and aquatint on laid paper, 46.2 × 30.9 cm, plate 35.2 × 24.9 cm
40908
A Daughter of Israel 1926
Drypoint on laid paper, 45.9 × 30.8 cm, plate 35.4 × 26.1 cm
40909
Putting on Tights 1926
Etching and watercolour on laid paper, 26.2 × 22.1 cm, plate 20.1 × 17.8 cm
40910
Spanish Dancer No. 1 1923
Etching, drypoint, and aquatint on laid paper, 46.5 × 28.4 cm, plate 26.8 × 21.3 cm
40911
Three Graces of the Ballet 1926
Soft-ground etching on laid paper, 44.2 × 30.3 cm, plate 35.2 × 24.9 cm
40912
Lady with a Shawl 1932
Soft-ground etching (?) and aquatint on laid paper, 46.1 × 30.9 cm, plate 33.9 × 24.9 cm
40913
A Cornish Harbour 1926
Drypoint on laid paper, 32 × 41.4 cm, plate 25 × 35.1 cm
40914
Three Graces 1926
Soft-ground etching and drypoint in brown (?) on wove paper, 41.3 × 30.7 cm, plate 35.2 × 25.2 cm
40915
Gilding the Lily 1926
Soft-ground etching and drypoint on laid paper, 39.7 × 26.6 cm, plate 29.7 × 19.1 cm
40916
A Cornish Harbour 1926
Drypoint on laid paper, 31.8 × 46 cm, plate 25.1 × 35.1 cm
40917
Dressing Room No. 3 1923
Etching on laid paper, 39.8 × 25.2 cm, plate 25 × 17.3 cm
40918
Gilding the Lily 1926
Soft-ground etching and drypoint with watercolour on laid paper, 39.4 × 26.6 cm, plate 29.5 × 19.2 cm
40919
Pantomime 1926
Soft-ground etching and drypoint on laid paper, 42.3 × 28.5 cm, plate 33.9 × 25.1 cm
40920
Head of a Young Girl No. 2 1926
Drypoint on laid paper, 44.3 × 27.8 cm, plate 24.6 × 19.9 cm
40921
Juanita 1928
Drypoint on laid paper, 37.9 × 25.5 cm, plate 25 × 17.3 cm
40925
At the Folies Bergères 1923
Drypoint and aquatint on laid paper, 40.2 × 26.5 cm, plate 22.6 × 17.5 cm
40926
Girl Bathing 1928
Drypoint on laid paper, 45.8 × 30.7 cm, plate 34.9 × 24.8 cm
40929
Gift of the American Friends of Canada Committee, Inc., through the generosity of G. Frederic Bolling and Valerie A. Withington, Detroit

Küsel, Matthäus (after Lodovico Ottavio Burnacini) (German, 1629–1681)
Stage Set for the Opera "Il pomo d'oro" 1667
Etching on laid paper, 28.5 × 45.5 cm, plate 26 × 44 cm
2002.0245.7
Gift of Sean B. Murphy, Montreal

Purchases
Galle, Philippe (after Marten van Heemskerck) (Dutch, 1537–1612)
Clades, Disasters of the Jewish Nation 1569
Unbound book containing 22 engravings on laid paper, 18.2 × 26.7 cm each, image 14 × 20 cm each (approx.)
40765.1–22

Photographs

Gifts
Cohen, Lynne
(Canadian, born U.S.A. 1944)
Elks' Club, Cheyenne, Wyoming 1973
Gelatin silver print, 11.6 × 16.7 cm
40793
Living Room, Racine, Wisconsin 1972
Gelatin silver print, 11.8 × 16.6 cm
40794
Masonic Lodge, Sherbrooke, Quebec 1978
Gelatin silver print, 19.4 × 24.4 cm
40795
Classroom in a Mortuary School, Pittsburgh 1980, printed before 1986
Gelatin silver print, 19.1 × 24.2 cm
40796
Alpine Party, Lansdowne Park, Ottawa 1976, printed 1986
Gelatin silver print, 18.9 × 24.1 cm
40797
Skatadium, Skating Rink, Ottawa 1978
Gelatin silver print, 19.2 × 24.4 cm
40798
Banquet Hall, Howard Johnson's, Atlantic City, New Jersey 1976, printed 1986
Gelatin silver print, 19.4 × 24.5 cm
40799
Office and Showroom in a Roofing Company, West End, Pennsylvania 1981, printed 1986
Gelatin silver print, 18.9 × 24 cm
40800
Classroom and Auditorium, Emergency Measures College, Arnprior, Ontario 1982
Gelatin silver print, 19.2 × 24.4 cm
40801
Office and Showroom in a Brick Company, Toronto 1987
Gelatin silver print, 19 × 24.3 cm
40802
Recording Room, Dominion Wide Motion Picture Lab, Ottawa 1978
Gelatin silver print, 19.4 × 24.2 cm
40803
Gift of Andrew M. Lugg, Ottawa

Cowles, D.R.
(Canadian, born U.S.A. 1950)
Landscape, Approaching Rich, Morocco 4 February 1993, printed 9 July 2000
Gelatin silver print, gold toned, 19.1 × 23.7 cm
40671
Building Melting into Earth, Goulmina, Morocco 6 February 1993, printed 9 July 2000
Gelatin silver print, gold toned, 19.1 × 24.2 cm
40672
Landscape with Ksar, No. 2, Dades Gorge, Morocco 7 February 1993, printed 12 July 2000
Gelatin silver print, gold toned, 19.1 × 23.8 cm
40673
Landscape with Ksar, No. 3, Dades Gorge, Morocco 7 February 1993, printed 1994
Gelatin silver print, gold toned, 19.2 × 23.5 cm
40674
Ksar at Amredi with Children, Dades Valley, Morocco 7 February 1993, printed 1996
Gelatin silver print, gold toned, 19.8 × 24.9 cm, image 19.4 × 24.5 cm
40675
Goats and Shepherds on the Road to Aoulouz-Taliouine, Morocco 8 February 1993, printed 9 July 2000
Gelatin silver print, gold toned, 19.2 × 23.7 cm
40676

Shop, Essaouira Mellah, Morocco 11 February 1993, printed 9 July 2000
Gelatin silver print, gold toned, 24.5 × 19.2 cm
40677
The Meir Toledano Synagogue, Meknès, Morocco 14 February 1993, printed 9 July 2000
Gelatin silver print, gold toned, 23.6 × 19.2 cm
40678
The Meir Toledano Synagogue, Meknès, Morocco 14 February 1993, printed 9 July 2000
Gelatin silver print, gold toned, 24.4 × 19.3 cm
40679
Sefrou Mellah, Morocco 16 February 1993, printed 9 July 2000
Gelatin silver print, gold toned, 23.6 × 19.4 cm
40680
Synagogue Ruin, Sefrou Mellah, Morocco 16 February 1993, printed 12 July 2000
Gelatin silver print, gold toned, 19.2 × 24.5 cm
40681
Sefrou Mellah from the Rooftops, Morocco 17 February 1993, printed 9 July 2000
Gelatin silver print, gold toned, 24.2 × 19 cm
40682
Woman and Girl Sewing on Rooftop, Sefrou Mellah, Morocco 17 February 1993, printed 17 July 2000
Gelatin silver print, gold toned, 24.3 × 19.2 cm
40683
Man beside River at Tagadiert, Akka, Morocco 25 February 1993, printed 9 June 2000
Gelatin silver print, gold toned, 24.4 × 19.2 cm
40684
Doorway, Tiznit, Morocco 26 February 1993, printed 17 July 2000
Gelatin silver print, gold toned, 24.3 × 19.1 cm
40685
Stairway, Marrakech Mellah, Morocco 23 March 1995, printed 17 July 2000
Gelatin silver print, gold toned, 24.3 x 19.4 cm
40686
Woman Sitting, Kasbar Taourirt, Ouarzazate, Morocco 26 March 1995, printed 19 July 2000
Gelatin silver print, gold toned, 23.6 × 19.1 cm, image 23 × 18.5 cm
40687
Mellah at Kasbar Taourirt, Ouarzazate, Morocco 26 March 1995, printed 19 July 2000
Gelatin silver print, gold toned, 24.2 × 19.1 cm
40688
Fossil Merchant, Merzouga, Environs of Erfoud, Morocco 27 March 1995, printed 1995
Gelatin silver print, gold toned, 19.5 × 23.1 cm
40689
The Spine of the Dune, Environs of Erfoud, Morocco 28 March 1995, printed May 1996
Gelatin silver print, gold toned, 19.9 × 24.5 cm, image 19.6 × 24.3 cm
40690
Marinie Street, Fez, Morocco 2 April 1995, printed 19 July 2000
Gelatin silver print, gold toned, 24.3 × 19.3 cm
40691
Feran Teheti Street, Fez, Morocco 2 April 1995, printed 19 July 2000
Gelatin silver print, gold toned, 24.7 × 20 cm, image 24.4 × 19.5 cm
40692
El Farde Street, Fez, Morocco 2 April 1995, printed 19 July 2000
Gelatin silver print, gold toned, 24.3 × 19.3 cm
40693
Synagogue Rabbi Mimoun Mansano, Fez, Morocco 3 April 1995, printed 19 July 2000
Gelatin silver print, gold toned, 24.2 × 19.4 cm
40694
Azemmour Mellah, El Jadida, Morocco 9 April 1995, printed May 1996
Gelatin silver print, gold toned, 24.3 × 19.3 cm
40695
Mosseri Cemetery, Cairo 31 January 1994, printed 12 July 2000
Gelatin silver print, gold toned, 19.1 × 24.2 cm
40696
Tombs, Mosseri Cemetery, Cairo 31 January 1994, printed 12 July 2000
Gelatin silver print, gold toned, 19.1 × 24.3 cm
40697
Adly Street Synagogue, Cairo 11 February 1994, printed 12 July 2000
Gelatin silver print, gold toned, 24.3 × 19.3 cm
40698
Rab Moshe Synagogue, Cairo 11 February 1994, printed 12 July 2000
Gelatin silver print, gold toned, 19.2 × 24.4 cm
40699
Foziah, the Etz Haim Synagogue, Dahar, Cairo 13 February 1994, printed 12 July 2000
Gelatin silver print, gold toned, 19.1 × 24.2 cm
40700
Rab Moshe Synagogue, View of Gate, Cairo 15 February 1994, printed 12 July 2000
Gelatin silver print, gold toned, 19.2 × 24.4 cm
40701
Interior of Maimonides' Tomb, Cairo 15 February 1994, printed 17 July 2000
Gelatin silver print, gold toned, 19.3 × 24.5 cm
40702
The Spring at Maimonides' Tomb, Cairo 15 February 1994, printed 17 July 2000
Gelatin silver print, gold toned, 19.2 × 24.5 cm
40703
View of Entrance, the Trabelsiya Synagogue, Jerba, Tunisia 19 February 1997, printed 19 July 2000
Gelatin silver print, gold toned, 19.2 × 24.4 cm
40704
Torah Case, Synagogue, Jerba, Tunisia 19 February 1997, printed 23 July 2000
Gelatin silver print, gold toned, 24.3 × 19.2 cm
40705
Arks, Rabbi Eliazer Synagogue, Jerba, Tunisia 20 February 1997, printed 19 July 2000
Gelatin silver print, gold toned, 19.3 × 24.5 cm
40706
View of Inner Ring, El Djem, the Sahel, Tunisia 23 February 1997, printed 23 July 2000
Gelatin silver print, gold toned, 24.4 × 19 cm
40707
Bookcase in the Office of Rabbi Madar, Tunis 25 February 1997, printed 23 July 2000
Gelatin silver print, gold toned, 24.3 × 19.2 cm
40708
The Jewish Cemetery at El Kef, Tunisia 27 February 1997, printed 23 July 2000
Gelatin silver print, gold toned, 19.1 × 24.4 cm
40709
Gift of D.R. Cowles, Montreal

Maggs, Arnaud (Canadian, born 1926)
Alex Colville 1983
Gelatin silver print, 50.7 × 40.4 cm, image 32.4 × 32.3 cm
40711
Gift of Eleanor Hurlbut, Penticton, British Columbia, in memory of Jim Hurlbut

Schneider, Gary
(American, born South Africa 1954)
John in Sixteen Parts, I 1996, printed 1997
Gelatin silver print, toned, 92.9 × 74.8 cm, image 91.7 × 73.6 cm
40957
John in Sixteen Parts, II 1996, printed 1997
Gelatin silver print, toned, 92.9 × 74.8 cm, image 91.7 × 73.6 cm
40958
Gift of George R. Carmody, Ottawa
John in Sixteen Parts, XIII 1996, printed 1997
Gelatin silver print, toned, 92.6 × 74.6 cm, image 91.3 × 73.4 cm
40953
John in Sixteen Parts, XIV 1996, printed 1997
Gelatin silver print, toned, 92.6 × 74.7 cm, image 91.4 × 73.5 cm
40954
John in Sixteen Parts, XV 1996, printed 1997
Gelatin silver print, toned, 92.7 × 74.7 cm, image 91.4 × 73.5 cm
40955
John in Sixteen Parts, XVI 1996, printed 1997
Gelatin silver print, toned, 92.7 × 74.7 cm, image 91.4 × 73.5 cm
40956
Gift of Irwin Reichstein, Ottawa
John in Sixteen Parts, III 1996, printed 1997
Gelatin silver print, toned, 92.7 × 74.7 cm, image 91.4 × 73.5 cm
40942

John in Sixteen Parts, VI 1996, printed 1997
Gelatin silver print, toned, 92.9 × 74.8 cm, image 91.5 × 73.7 cm
40943
John in Sixteen Parts, IV 1996, printed 1997
Gelatin silver print, toned, 92.8 × 74.8 cm, image 91.5 × 73.6 cm
40944
John in Sixteen Parts, V 1996, printed 1997
Gelatin silver print, toned, 92.9 × 75 cm, image 91.6 × 73.7 cm
40945
Gift of Kathryn Finter and Jim des Rivières, Ottawa
Onion Skin 1991, printed 1992
Gelatin silver print, toned, 91.4 × 74.1 cm, image 90.2 × 73 cm
40959
Entomological Specimen No. 8 1992
Gelatin silver print, toned, 74.4 × 79.1 cm, image 73.3 × 77.9 cm
40960
Gift of Sheila Duke, Kinburn, Ontario
John in Sixteen Parts, VIII 1996, printed 1997
Gelatin silver print, toned, 92.8 × 74.8 cm, image 91.5 × 73.6 cm
40951
John in Sixteen Parts, IX 1996, printed 1997
Gelatin silver print, toned, 92.7 × 74.7 cm, image 91.5 × 73.5 cm
40952
Gift of Zavie and Ida Miller, Nepean, Ontario
After Naomi 1993, printed 1994
Gelatin silver print, toned, 92.2 × 74.2 cm, image 90.7 × 72.6 cm
40946
Gift of Zavie and Ida Miller, Nepean, Ontario, in honour of Dr. Brian Druker
John in Sixteen Parts, XI 1996, printed 1997
Gelatin silver print, toned, 92.6 × 74.7 cm, image 91.5 × 73.5 cm
40948
Gift of Zavie and Ida Miller, Nepean, Ontario, in honour of Dr. John Bormanis
John in Sixteen Parts, X 1996, printed 1997
Gelatin silver print, toned, 92.8 × 74.7 cm, image 91.5 × 73.5 cm
40947
Gift of Zavie and Ida Miller, Nepean, Ontario, in honour of Gerald Friedlansky
John in Sixteen Parts, XII 1996, printed 1997
Gelatin silver print, toned, 92.6 × 74.7 cm, image 91.5 × 73.5 cm
40949
Gift of Zavie and Ida Miller, Nepean, Ontario, in honour of Mara and Jeroen Pater
John in Sixteen Parts, VII 1996, printed 1997
Gelatin silver print, toned, 92.9 × 74.9 cm, image 91.6 × 73.7 cm
40950
Gift of Zavie and Ida Miller, Nepean, Ontario, in memory of Françoise Apel

Uelsmann, Jerry N. (American, born 1934)
Untitled 1972
Gelatin silver print, toned, 19.2 × 25.1 cm, image 17.6 × 23.9 cm
40792
Gift of Andrew Hubbertz, Saskatoon

Purchases
Anderson, James, Attributed to (British/Italian, 1813–1877)
Fountain of the Villa Medici c. 1865
Albumen silver print, 27.4 × 40.3 cm
40647

Bing, Ilse (German/American, 1899–1998)
New York 1936
Gelatin silver print, 18.9 × 28.3 cm
40667

Dijkstra, Rineke (Dutch, born 1959)
Fuchs, Bernhard (Austrian, born 1971)
Gursky, Andreas (German, born 1955)
Hütte, Axel (German, born 1951)
Ruff, Thomas (German, born 1958)
Schmidt, Michael (German, born 1945)
Shore, Stephen (American, born 1947)
Struth, Thomas (German, born 1954)
How You Look at It. Photographs of the 20th Century 2000
Portfolio, uncased, containing 7 dye coupler prints and 1 gelatin silver print, mat 49 × 40 cm each
40710.1–8
Purchased with a contribution from Mark and Caro McCain, Toronto

Friedlander, Lee (American, born 1934)
Arizona 1996, printed 2001
Gelatin silver print, 50.5 × 40.7 cm, image 38 × 37.5 cm
40774
Tokyo 1994, printed 2001
Gelatin silver print, 50.6 × 40.7 cm, image 37.8 × 37.5 cm
40775
Tokyo 1995, printed 2001
Gelatin silver print, 50.3 × 40.7 cm, image 37.7 × 37.4 cm
40776
San Francisco 1996, printed 2001
Gelatin silver print, 50.7 × 40.8 cm, image 38.1 × 37.6 cm
40777
Vietnam 1996, printed 2001
Gelatin silver print, 50.7 × 40.9 cm, image 38.1 × 37.7 cm
40778
Self-portrait 1996, printed 2001
Gelatin silver print, 50.5 × 40.7 cm, image 37.7 × 37.3 cm
40779
Tuscany 1997, printed 2001
Gelatin silver print, 50.7 × 40.7 cm, image 37.9 × 37.7 cm
40780
Oregon 1997, printed 2001
Gelatin silver print, 50.6 × 40.6 cm, image 37.8 × 37.4 cm
40781

Martens, Frédéric (French, 1809–1875)
Tête noire, Paysage des Alpes, Dauphiné 1854
Salted paper print, coated, 26.7 × 32.7 cm, image 25.7 × 32.5 cm
40631

Rohde, Werner (German, 1906–1990)
Woman with Veiled Hat 1931
Gelatin silver print, heightened with paint, 8.6 × 6.8 cm
40666

Sander, August (German, 1876–1964)
Secretary at a Radio Station, Cologne 1931, printed 1990
Gelatin silver print, 25.9 × 17 cm, image 25.7 × 16.8 cm
40773

Séverac, Gilbert Alexandre de (French, 1834–1897)
Velletri c. 1855
Albumen silver print, 25.2 × 19.4 cm
40646

Acquisitions
Canadian Museum of Contemporary Photography

Gifts

Garnet, Eldon (born 1946)
Untitled 1986
Azo dye print, raw wood, safety glass, 174 × 111 cm overall
2001.78.1–2
From the series *Heavy Industry*
Gift of David J. Rotfleisch, Scarborough, Ontario

Knight, Katherine (born 1955)
Self-portrait as Marguerite 1990
Gelatin silver print, 30.6 × 30.6 cm framed, image 9.8 × 9.8 cm
2001.82
Gift of the artist, Toronto

Readman, Sylvie (born 1958)
Bringing to Life Again 1996
Gelatin silver prints, 104 × 360 cm overall
2002.6.1–3
Gift of the artist, Saint-Bruno, Quebec

Semchishen, Orest (born 1932)
Railroad Station, Nouvelle, Quebec May 1995
Gelatin silver print, 27.9 × 35.5 cm, image 22.7 × 29 cm
2002.7
St. Peter and Paul Anglican Cathedral, King's Cove, Newfoundland July 2000
Gelatin silver print, 27.9 × 35.5 cm, image 22.7 × 29 cm
2002.8
Tina Zubkowski residence, Ferintosh, Albert June 1990
Gelatin silver print, 27.9 × 35.5 cm, image 22.8 × 29 cm
2002.9
Fish Station, Elliston, Newfoundland July 2000
Gelatin silver print, 27.9 × 35.5 cm, image 22.7 × 29 cm
2002.10
Post Office, Little Dover, Nova Scotia May 1995
Gelatin silver print, 27.9 × 35.5 cm, image 22.8 × 28.9 cm
2002.11
Post Office, Savona, British Columbia May 1996
Gelatin silver print, 27.9 × 35.5 cm, image 22.6 × 30.4 cm
2002.12
Rural Home, Newport, Prince Edward Islan May 1995
Gelatin silver print, 27.8 × 35.5 cm, image 22.7 × 29 cm
2002.13
Armand Murray Residence, Fannystelle, Manitoba May 1981
Gelatin silver print, 27.9 × 35.5 cm, image 22.8 × 29 cm
2002.14
A. Buchna Residence, Coleman, Alberta June 1981
Gelatin silver print, 27.9 × 35.5 cm, image 22.7 × 29 cm
2002.15
Church, Hadleyville, Nova Scotia May 1995
Gelatin silver print, 27.9 × 35.5 cm, image 22.8 × 29 cm
2002.16
Edmund and Mrs. Strickland, Pilleys Island, Newfoundland May 1983
Gelatin silver print, 27.9 × 35.5 cm, image 22.7 × 29 cm
2002.17
Howard LeDrew Painting his Boat, Triton, Newfoundland May 1983
Gelatin silver print, 27.9 × 35.5 cm, image 22.7 × 28.9 cm
2002.18
St. Nicholas Anglican Church, Torbay, Newfoundland July 2000
Gelatin silver print, 27.9 × 35.5 cm, image 22.8 × 29 cm
2002.19
King's Cove, Newfoundland July 2000
Gelatin silver print, 27.9 × 35.5 cm, image 22.7 × 29 cm
2002.20
Notre Dame du Portage, Quebec May 1995
Gelatin silver print, 27.9 × 35.5 cm, image 22.7 × 29 cm
2002.21
Canso, Nova Scotia May 1995
Gelatin silver print, 27.9 × 35.5 cm, image 22.8 × 29 cm
2002.22
Saint Ulric, Quebec May 1995
Gelatin silver print, 27.9 × 35.5 cm, image 22.8 × 29 cm
2002.23
Fire Hall, Prelate, Saskatchewan July 1996
Gelatin silver print, 27.9 × 35.5 cm, image 22.8 × 29 cm
2002.24
Grain augers, Eatonia, Saskatchewan July 1996
Gelatin silver print, 27.9 × 35.5 cm, image 22.8 × 28.8 cm
2002.25
St. John's, Newfoundland July 2000
Gelatin silver print, 27.7 × 35.4 cm, image 22.6 × 29.2 cm
2002.26
Upper Island Cove, Newfoundland July 2000
Gelatin silver print, 27.7 × 35.4 cm, image 22.6 × 29.2 cm
2002.27
Elliston, Newfoundland July 2000
Gelatin silver print, 27.7 × 35.4 cm, image 22.7 × 29.2 cm
2002.28
Home, St. John's, Newfoundland July 2000
Gelatin silver print, 27.7 × 35.4 cm, image 22.7 × 29.2 cm
2002.29
Portugal Cove, Newfoundland July 2000
Gelatin silver print, 27.7 × 35.4 cm, image 22.7 × 29.2 cm
2002.30
Homes, St. John's, Newfoundland July 2000
Gelatin silver print, 27.7 × 35.4 cm, image 22.7 × 29.2 cm
2002.31
Gas station, Mantario, Saskatchewan August 1991
Gelatin silver print, 27.9 × 35.5 cm, image 14.5 × 30.5 cm
2002.32
Bar, Dollard, Saskatchewan September 1989
Gelatin silver print, 27.9 × 35.5 cm, image 14.6 × 30.5 cm
2002.33
Community Centre near Rosetown, Saskatchewan August 1991
Gelatin silver print, 27.9 × 35.5 cm, image 14.6 × 30.5 cm
2002.34
Bleu Family Farm, Ponteix, Saskatchewan September 1989
Gelatin silver print, 27.9 × 35.5 cm, image 14.5 × 30.5 cm
2002.35
Main Street, Elrose, Saskatchewan August 1991
Gelatin silver print, 27.9 × 35.5 cm, image 14.5 × 30.5 cm
2002.36
Back Alley, Herschel, Saskatchewan August 1991
Gelatin silver print, 28 × 35.5 cm, image 14.6 × 30.5 cm
2002.37
Grain Elevator, Admiral, Saskatchewan September 1989
Gelatin silver print, 27.8 × 35.6 cm, image 14.6 × 30.5 cm
2002.38
Mennonite Church, Fiske, Saskatchewan May 1990
Gelatin silver print, 27.9 × 35.5 cm, image 14.6 × 30.5 cm
2002.39
Petro-Canada Station, Fir Mountain, Saskatchewan September 1989
Gelatin silver print, 27.9 × 35.5 cm, image 14.6 × 30.5 cm
2002.40
Mailboxes, Mantario, Saskatchewan August 1991
Gelatin silver print, 27.9 × 35.5 cm, image 14.6 × 30.5 cm
2002.41

Farm near Kindersley, Saskatchewan September 1990
Gelatin silver print, 27.9 × 35.5 cm, image 14.6 × 30.5 cm
2002.42

Herschel, Saskatchewan August 1991
Gelatin silver print, 27.9 × 35.5 cm, image 14.5 × 30.5 cm
2002.43

Old School House, Glidden, Saskatchewan August 1991
Gelatin silver print, 27.9 × 35.5 cm, image 14.6 × 30.5 cm
2002.44

B. Swann Residence, Entrance, Alberta March 1981
Gelatin silver print, 27.9 × 35.4 cm, image 22.7 × 29.2 cm
2002.45

Teenager's Bedroom, Entrance, Alberta March 1981
Gelatin silver print, 27.7 × 35.4 cm, image 22.7 × 29.3 cm
2002.46

Bakery Interior, Ponoka, Alberta 1980
Gelatin silver print, 27.9 × 35.4 cm, image 22.7 × 29.2 cm
2002.47

Blacksmith Shop, New Serepta, Alberta September 1976
Gelatin silver print, 35.4 × 27.8 cm, image 29.2 × 22.7 cm
2002.48

Family Tree, Hughenden, Alberta 1980
Gelatin silver print, 27.8 × 35.5 cm, image 22.8 × 29.3 cm
2002.49

Room, Coronation Nursing Home, Hughenden, Alberta 1980
Gelatin silver print, 27.7 × 35.5 cm, image 22.8 × 29.3 cm
2002.50

Interior, Entrance General Store, Entrance, Alberta 1981
Gelatin silver print, 27.9 × 35.5 cm, image 22.8 × 29.2 cm
2002.51

Peter Chimko Residence, Vilna, Alberta September 1989
Gelatin silver print, 35.6 × 27.9 cm, image 29.2 × 22.6 cm
2002.52

Bill Magee Residence, Old Entrance, Alberta September 1981
Gelatin silver print, 27.8 × 35.4 cm, image 22.8 × 22.7 cm
2002.53

Interior, Bubniak Residence, Coleman, Alberta June 1981
Gelatin silver print, 27.8 × 35.4 cm, image 22.7 × 29.3 cm
2002.54

The Silver Grill, Fort Macleod, Alberta June 1981
Gelatin silver print, 27.8 × 35.4 cm, image 22.8 × 29.2 cm
2002.55

Camrose Hutterite Colony, Camrose, Alberta September 1977
Gelatin silver print, 27.8 × 35.4 cm, image 22.8 × 22.8 cm
2002.56

Grain Elevator, Cartwright, Manitoba June 1999
Gelatin silver print, 27.9 × 35.6 cm, image 22.7 × 29.2 cm
2002.57

Imperial Hotel, Mirror, Alberta June 1978
Gelatin silver print, 27.8 × 35.5 cm, image 22.7 × 29.2 cm
2002.58

Water Tower, Kerrobert, Saskatchewan September 1983
Gelatin silver print, 27.9 × 35.5 cm, image 22.7 × 29.2 cm
2002.59

Village Office, Maymont, Saskatchewan May 1984
Gelatin silver print, 27.9 × 35.5 cm, image 22.5 × 29 cm
2002.60

Hotel, Blairmore, Alberta May 1980
Gelatin silver print, 27.7 × 35.4 cm, image 22.8 × 29.3 cm
2002.61

Second-hand Store, Salmon Arm, British Columbia August 1981
Gelatin silver print, 27.9 × 35.5 cm, image 22.8 × 25.4 cm
2002.62

Inn, Big Valley, Alberta August 1994
Gelatin silver print, 27.9 × 35.6 cm, image 22.8 × 29.3 cm
2002.63

South Edmonton Feed Mill, Edmonton, Alberta June 1979
Gelatin silver print, 27.9 × 35.5 cm, image 22.7 × 29.2 cm
2002.64

Signal Hill, Weyburn, Saskatchewan June 1993
Gelatin silver print, 27.9 × 35.4 cm, image 22.7 × 29.2 cm
2002.65

Skiff, Alberta June 1979
Gelatin silver print, 27.9 × 35.4 cm, image 22.7 × 29.2 cm
2002.66

Hotel, Grayson, Saskatchewan May 1993
Gelatin silver print, 27.9 × 35.3 cm, image 22.8 × 29.2 cm
2002.67

General Store, Neudorf, Saskatchewan July 1994
Gelatin silver print, 27.9 × 35.6 cm, image 22.7 × 29.3 cm
2002.68

Wheelbarrow, Ray Burkart Farm, Pilger, Saskatchewan September 1990
Gelatin silver print, 27.9 × 35.5 cm, image 22.7 × 29.1 cm
2002.69

Hotel Tavern, Dysart, Saskatchewan June 1994
Gelatin silver print, 27.8 × 35.4 cm, image 22.8 × 29.2 cm
2002.70

Farmhouse, Buche Farm, Gray, Saskatchewan September 1989
Gelatin silver print, 27.9 × 35.5 cm, image 22.7 × 29.1 cm
2002.71

Post Office, Manitou, Manitoba June 1994
Gelatin silver print, 27.9 × 35.5 cm, image 22.7 × 29.2 cm
2002.72

Hôtel, Dominion City, Manitoba juin 1994
Gelatin silver print, 27.9 × 35.5 cm, image 22.7 × 29.3 cm
2002.73

Post Office, Gadsby, Alberta June 1978
Gelatin silver print, 27.9 × 35.5 cm, image 22.4 × 29 cm
2002.74

Byers Flour Mills, Camrose, Alberta July 1980
Gelatin silver print, 27.8 × 35.4 cm, image 22.7 × 29.2 cm
2002.75

Village Cobbler, Edmonton, Alberta March 1979
Gelatin silver print, 35.4 × 27.8 cm, image 29.2 × 22.7 cm
2002.76

Hutterite Girl, Camrose Colony, Camrose, Alberta October 1977
Gelatin silver print, 35.5 × 27.8 cm, image 29.2 × 27.7 cm
2002.77

Sister Suzanne Willington, Alberta May 1979
Gelatin silver print, 27.7 × 35.5 cm, image 22.7 × 29.2 cm
2002.78

Emford and Bruce Bignell, Gadsby, Alberta June 1978
Gelatin silver print, 27.9 × 35.4 cm, image 22.7 × 29.2 cm
2002.79

Leo Baker, Entrance General Store, Entrance, Alberta March 1981
Gelatin silver print, 27.8 × 35.5 cm, image 22.7 × 29.2 cm
2002.80

Grain Elevator, Calmar, Alberta September 1984
Gelatin silver print, 27.8 × 35.6 cm, image 22.8 × 29.3 cm
2002.81

Rev. T. Hurko, Radway, Alberta November 1974
Gelatin silver print, 35.5 × 27.9 cm, image 29.2 × 22.7 cm
2002.82

Monk, Basilian Fathers Monastery, Mundare, Alberta May 1974
Gelatin silver print, 35.5 × 27.8 cm, image 29.2 × 22.8 cm
2002.83

Trapper, Rae, Northwest Territories August 1987
Gelatin silver print, 27.7 × 35.4 cm, image 22.7 × 29.2 cm
2002.84

Rev. Ges, Lethbridge, Alberta April 1975
Gelatin silver print, 27.7 × 35.6 cm, image 22.8 × 29.4 cm
2002.85

Resident, Coronation Nursing Home, Coronation, Alberta 1980
Gelatin silver print, 27.7 × 35.5 cm, image 22.8 × 29.2 cm
2002.86

Two Immigrant Polish Priests, Lac Ste. Anne, Alberta July 1990
Gelatin silver print, 27.9 × 35.5 cm, image 22.5 × 29.1 cm
2002.87

Violet Redbear, Lac Ste. Anne, Alberta July 1990
Gelatin silver print, 27.8 × 35.5 cm, image 22.5 × 29.1 cm
2002.88

Angela Desjarlais, Entrance, Alberta March 1981
Gelatin silver print, 27.6 × 35.4 cm, image 22.7 × 29.3 cm
2002.89

Kitchen Staff, Ingers Restaurant, Edmonton, Alberta February 1979
Gelatin silver print, 27.9 × 35.4 cm, image 22.7 × 29.2 cm
2002.90

Farmer's Market, Ponoka, Alberta June 1977
Gelatin silver print, 27.8 × 35.4 cm, image 22.8 × 29.2 cm
2002.91

Ponoka Deli, Ponoka, Alberta 1979
Gelatin silver print, 27.8 × 35.5 cm, image 22.7 × 29.2 cm
2002.92

Hutterite Boys, Camrose Colony, Camrose, Alberta October 1977
Gelatin silver print, 27.8 × 35.5 cm, image 22.7 × 29.2 cm
2002.93

Hutterite Boy, Camrose Colony, Camrose, Alberta October 1977
Gelatin silver print, 27.8 × 35.5 cm, image 22.7 × 29.2 cm
2002.94

André Dufour, Painter, Saint-Fidèle, Quebec May 1985
Gelatin silver print, 27.9 × 35.5 cm, image 22.7 × 29.3 cm
2002.95

Yard Art, Gallon Residence, Bonaventure, Quebec May 1995
Gelatin silver print, 27.8 × 35.4 cm, image 22.7 × 29.1 cm
2002.96

Abram Village, Prince Edward Island May 1995
Gelatin silver print, 27.8 × 35.4 cm, image 22.7 × 29.2 cm
2002.97

Queens Hotel, Qu'Appelle, Saskatchewan June 1999
Gelatin silver print, 27.8 × 35.4 cm, image 22.7 × 29.1 cm
2002.98

Store, Opasatika, Ontario
Gelatin silver print, 27.8 × 35.4 cm, image 22.7 × 29.1 cm
2002.99

Library, Rainy River, Ontario May 1995
Gelatin silver print, 35.4 × 27.8 cm, image 29.1 × 22.7 cm
2002.100

General Store, Johnsons Crossing, Yukon July 1997
Gelatin silver print, 35.4 × 27.8 cm, image 29.1 × 22.7 cm
2002.101

St. Paul's Anglican Church, Kitwanga, British Columbia
Gelatin silver print, 35.4 × 27.8 cm, image 29.1 × 22.7 cm
2002.102

Hotel, Cobalt, Ontario May 1995
Gelatin silver print, 27.8 × 35.4 cm, image 22.7 × 29.1 cm
2002.103

Church, Odessa, Saskatchewan June 1994
Gelatin silver print, 27.8 × 35.4 cm, image 22.7 × 29.1 cm
2002.104

Hotel, Rivers, Manitoba May 1995
Gelatin silver print, 27.8 × 35.4 cm, image 22.7 × 29.1 cm
2002.105

Barber Shop, Vegreville, Alberta September 1995
Gelatin silver print, 35.4 × 27.8 cm, image 29.1 × 22.7 cm
2002.106

Post Office, Springeater, Saskatchewan September 1983
Gelatin silver print, 27.8 × 35.5 cm, image 22.7 × 29.1 cm
2002.107

Post Office, Brighton, Newfoundland May 1983
Gelatin silver print, 27.8 × 35.4 cm, image 22.7 × 29.1 cm
2002.108

Hotel, Kamsack, Saskatchewan May 1993
Gelatin silver print, 27.8 × 35.4 cm, image 22.7 × 29.1 cm
2002.109

Dildo, Newfoundland July 2000
Gelatin silver print, 27.8 × 35.4 cm, image 22.7 × 29.1 cm
2002.110

Fire Hall, Lytton, British Columbia May 1996
Gelatin silver print, 27.8 × 35.4 cm, image 22.7 × 29.1 cm
2002.111

Graffiti Art, Vancouver, British Columbia September 1993
Gelatin silver print, 35.4 × 27.8 cm, image 30.4 × 22.6 cm
2002.112

Graffiti, Vancouver, British Columbia September 1993
Gelatin silver print, 35.4 × 27.8 cm, image 30.4 × 22.7 cm
2002.113

Motel, Lytton, British Columbia May 1996
Gelatin silver print, 27.8 × 35.4 cm, image 22.7 × 29.1 cm
2002.114

Graffiti, Weishart, Saskatchewan May 1993
Gelatin silver print, 27.8 × 35.4 cm, image 22.7 × 30.3 cm
2002.115

Post Office Managers, Hampton, Nova Scotia May 1995
Gelatin silver print, 40.4 × 50.7 cm, image 21.3 × 42.8 cm
2002.116

Livingstone Cove, Nova Scotia May 1995
Gelatin silver print, 40.4 × 50.7 cm, image 21.3 × 42.8 cm
2002.117

Wrecked Ship, Frederickton, Newfoundland July 2000
Gelatin silver print, 40.4 × 50.7 cm, image 21.3 × 42.8 cm
2002.118

Railroad Station, Rivers, Manitoba May 1995
Gelatin silver print, 40.4 × 50.7 cm, image 21.3 × 42.8 cm
2002.119

Railroad Station, Coronation, Alberta September 1995
Gelatin silver print, 40.4 × 50.7 cm, image 21.3 × 42.8 cm
2002.120

Cape St. Mary, Nova Scotia May 1995
Gelatin silver print, 40.4 × 50.7 cm, image 21.3 × 42.8 cm
2002.121

Musgrave Harbour, Newfoundland July 2000
Gelatin silver print, 40.4 × 50.7 cm, image 21.3 × 42.9 cm
2002.122

Prospect, Nova Scotia May 1995
Gelatin silver print, 40.4 × 50.7 cm, image 21.3 × 42.9 cm
2002.123

Salmon Beach, New Brunswick May 1995
Gelatin silver print, 40.4 × 50.7 cm, image 21.3 × 42.8 cm
2002.124
Basin Head, Prince Edward Island May 1995
Gelatin silver print, 40.4 × 50.7 cm, image 21.2 × 42.8 cm
2002.125
Residence, Carcross, Yukon July 1997
Gelatin silver print, 40.4 × 50.7 cm, image 21.3 × 42.9 cm
2002.126
Post Office, Cactus Lake, Saskatchewan July 1996
Gelatin silver print, 40.4 × 50.7 cm, image 21.3 × 42.8 cm
2002.127
Carcross, Yukon July 1997
Gelatin silver print, 40.4 × 50.7 cm, image 21.3 × 42.8 cm
2002.128
Grain Elevator, Glen Bain, Saskatchewan June 1993
Gelatin silver print, 40.4 × 50.7 cm, image 21.3 × 42.8 cm
2002.129
Airport, Hanna, Alberta September 1990
Gelatin silver print, 40.4 × 50.7 cm, image 21.3 × 42.8 cm
2002.130
Doris' Fish Shop, Salmon Beach Harbour, New Brunswick May 1995
Gelatin silver print, 40.4 × 50.7 cm, image 21.3 × 42.8 cm
2002.131
Verwood, Saskatchewan June 1993
Gelatin silver print, 40.4 × 50.7 cm, image 21.3 × 42.9 cm
2002.132
Sainte Luce, Quebec May 1995
Gelatin silver print, 40.4 × 50.7 cm, image 21.3 × 42.8 cm
2002.133
Carl Jensen Farm, Ponoka, Alberta June 1990
Gelatin silver print, 40.4 × 50.7 cm, image 21.1 × 43 cm
2002.134
Country Road, Southern Saskatchewan May 1990
Gelatin silver print, 40.4 × 50.7 cm, image 21.1 × 42.9 cm
2002.135
Church, Forgan, Saskatchewan August 1991
Gelatin silver print, 40.4 × 50.7 cm, image 21.3 × 43 cm
2002.136
Red Deer River Valley, Alberta May 1990
Gelatin silver print, 40.4 × 50.7 cm, image 21.1 × 43 cm
2002.137
Mary Milton Farm, Falun, Alberta June 1990
Gelatin silver print, 40.4 × 50.7 cm, image 21.1 × 43 cm
2002.138
Eyre Junction, Saskatchewan May 1990
Gelatin silver print, 40.4 × 50.7 cm, image 21.1 × 43 cm
2002.139
Gift of the artist, Edmonton, 2001

Towell, Larry (born 1953)
Tanzim Carry Body of Raed Hamouda, Killed in Clash by Israeli Soldiers, Ramallah, West Bank October 2000
Gelatin silver print, 40.6 × 50.5 cm, image 32.2 × 48.2 cm
2001.69
Young Palestinians Preparing Molotov Cocktails to Throw at Israeli Soldiers, Ramallah, West Bank October 2000
Gelatin silver print, 40.6 × 50.5 cm, image 32.5 × 48.2 cm
2001.70
Clash Site, Beit Omar, West Bank October 2000
Gelatin silver print, 40.6 × 50.5 cm, image 32.5 × 48.2 cm
2001.71
Clash Aftermath, Hebron, West Bank October 2000
Gelatin silver print, 53.1 × 95.2 cm, image 33.3 × 78.3 cm
2001.72
Gift of the artist, Bothwell, Ontario

Purchases
Benoit, Claude-Philippe (born 1953)
Untitled #12, Prince Chapter 1996
Gelatin silver print, 104.5 × 145 cm framed
2002.1
Untitled #17, Prince Chapter 1999
Gelatin silver print, 104.5 × 145 cm framed
2002.2

Bergerson, Philip (born 1947)
Untitled (Reidsville, North Carolina) 1996
Chromogenic print, 50.8 × 40.5 cm, image 39.5 × 39.3 cm
2001.56
Untitled (Shreveport, Louisiana) 1997
Chromogenic print, 50.8 × 40.6 cm, image 39.4 × 39.4 cm
2001.57

Campeau, Michel (born 1948)
Untitled 2000
Gelatin silver print, 60.6 × 42.1 cm, image 57 × 38.5 cm
2001.73
Untitled 2000
Gelatin silver print, 60.6 × 42 cm, image 56.9 × 38.6 cm
2001.74
Untitled 2000
Chromogenic print (Fujicolor), 61 × 42.4 cm, image 57.8 × 39 cm
2001.75
Untitled 2000
Chromogenic print (Fujicolor), 61 × 42.1 cm, image 57.8 × 39 cm
2001.76
Untitled 2000
Chromogenic print (Fujicolor), 61 × 42.2 cm, image 57.8 × 39 cm
2001.77
From the series *Arborescence – Chapter: Shadow of Self*

Cohen, Sorel (born 1936)
The Docent's Love Story 2000
Book, ink jet prints, engraved text, hand-bound (sewn) in linen slipcase, 20.2 × 14.9 × 2.2 cm
2002.5

Laplante, Myriam (born 1954)
Passages I 1996
Gelatin silver print, 80.4 × 69.5 cm framed
2002.140
Passages II 1996
Gelatin silver print, 80.4 × 69.5 cm framed
2002.141
Self-portrait 1996
Azo dye print (Cibachrome), 62 × 51.9 cm framed
2002.142

Letinsky, Laura (born 1962)
Untitled (wormy apples on white table), Berlin 1997
Chromogenic print, 73 × 89.3 cm, image 54.3 × 71.7 cm
2001.62
Untitled (two forks), Chicago 1998
Chromogenic print, 76.3 × 101.5 cm, image 46.2 × 62.2 cm
2001.63
Untitled (gold rimmed plate), Chicago 1997–1998
Chromogenic print, 74.5 × 101.5 cm, image 49.7 × 61.8 cm
2001.64
Untitled (lime, banana, apple peel, and fork), Chicago 1998
Chromogenic print, 76.2 × 101.5 cm, image 37.9 × 62.8 cm
2001.65
Untitled (hyacinth on black), New Haven 1999
Chromogenic print, 76 × 101.2 cm, image 48.8 × 59.9 cm
2001.66
From the series *Morning and Melancholia*

Moppett, Damian (born 1969)
Untitled 1999, printed 2000
Chromogenic print, 128.6 × 108.2 cm framed
2001.79
Untitled 1999, printed 2000
Chromogenic print, 128.6 × 108.2 cm framed
2001.80
Untitled 1999, printed 2000
Chromogenic print, 142.9 × 159 cm framed
2001.81

Niro, Shelley (born 1954)
Time Travels Through Us 1999
Gelatin silver print, cotton and beaded mat work, silver painted wood frame, 94 × 83.8 cm framed
2002.143

Tam, Ho (born 1962)
Lessons: No. 4 2000
Chromogenic print (Agfacolor), 50.8 × 60.8 cm
2002.144
Lessons: No. 5 2000
Chromogenic print (Fujicolor), 50.8 × 60.9 cm
2002.145
Lessons: No. 6 2000
Chromogenic print (Fujicolor), 50.8 × 60.8 cm
2002.146
Lessons: No. 7 2000
Chromogenic print (Agfacolor), 50.8 × 60.8 cm
2002.147
Lessons: No. 8 2000
Chromogenic print (Fujicolor), 50.8 × 60.8 cm
2002.148
Lessons: No. 11 2000
Chromogenic print (Fujicolor), 50.8 × 60.9 cm
2002.149
Lessons: No. 12 2000
Chromogenic print (Fujicolor), 50.8 × 60.8 cm
2002.150
Lessons: No. 14 2000
Chromogenic print (Fujicolor), 50.8 × 60.9 cm
2002.151

Thorneycroft, Diana (born 1956)
Untitled (& if she wakes) 1994
Gelatin silver print, 80.1 × 96.2 cm, image 63.7 × 80.6 cm
2001.58
Untitled (Iron Lung) 1997
Gelatin silver print, 93.8 × 107.8 cm, image 75.9 × 95.3 cm
2001.59
Untitled (Slytod with Prisoner) 1997
Gelatin silver print, 85.6 × 101.8 cm, image 66.6 × 82 cm
2001.60
Untitled (Coma) 1998
Gelatin silver print, 100 × 78 cm, image 83 × 65.7 cm
2001.61

Towell, Larry (born 1953)
Body of 13 Year-old Moayad Usama Jawareesh Killed in Clash with Israeli Soldiers, Being Carried through the Street by Palestinian Mourners, Bethlehem, West Bank October 2000
Gelatin silver print, 50.5 × 40.5 cm, image 48.2 × 32.4 cm
2001.67
Palestinian Boys Throwing Stones at Israeli Soldiers, Ramallah, West Bank October 2000
Gelatin silver print, 40.6 × 50.5 cm, image 32.5 × 48.2 cm
2001.68

Vazan, Bill (born 1933)
Manhattan Globe with Platform 1991
Chromogenic prints mounted on board, 81.6 × 101.9 cm
2002.3
Same Day: Last Sunset and First Sunrise, Rajastan 31 December 1999–1 January 2000
Chromogenic prints mounted on board, 81.5 × 101.8 cm
2002.4

Wood, Kelly (born 1962)
Continuous Garbage Project 1998–2003, Year Three: March 15, 2000 – March 14, 2001
2000–2001
75 chromogenic prints, 40.6 × 50.8 cm each
2001.55.1–75

Loans
National Gallery of Canada

Between 1 April 2001 and 31 March 2002, the National Gallery of Canada loaned 458 works from the collection to 34 institutions in Canada and 46 institutions outside Canada for inclusion in the following exhibitions. (The figures in parentheses represent the number of works by each artist.)

Canada

Alberta

Glenbow Museum, Calgary

Carl Rungius: Artist, Sportsman.
Carl Rungius (1).
Circulated to the Leigh Yawkey Woodson Art Museum, Wausau, 7 April–17 June 2001.

Banned in Canada, 16 February–26 May 2002.
Greg Curnoe (1), Andy Warhol (1).

Edmonton Art Gallery, Edmonton

Dreamland, 8 November 2001–13 January 2002.
Medrie MacPhee (2).

British Columbia

Kamloops Art Gallery, Kamloops

Brian Wood, 14 April–26 May 2001.
Brian Wood (1).

Morris and Helen Belkin Art Gallery, Vancouver

Stephen Andrews, 23 March–20 May 2001.
Stephen Andrews (1).
Circulated to the Art Gallery of Windsor, Windsor, 23 June–16 September 2001.

Vancouver Art Gallery, Vancouver

Gathie Falk.
Gathie Falk (7).
Circulated to the Art Gallery of Nova Scotia, Halifax, 2 June–2 September 2001; Mackenzie Art Gallery, Regina, 1 September–31 October 2001; National Gallery of Canada, Ottawa, 1 February–5 May 2002.

Rembrandt, 2 June–8 October 2001.
Rembrandt van Rijn (33).

The Uncanny: Experiments in Cyborg Culture, 3 February 2002–30 September 2003.
Marcel Duchamp (1), Jacob Epstein (1), Fernand Léger (1).

Art Gallery of Greater Victoria, Victoria

Mapworks and Journeys: Medrie McPhee and Landon Mackenzie, 15 March–2 June 2002.
Medrie MacPhee (1).

Manitoba

Winnipeg Art Gallery, Winnipeg

Rielisms.
John Boyle (1).
Circulated to the Dunlop Art Gallery, Regina, 12 May–8 July 2001.

Tony Tascona: Resonance, 24 May–16 September 2001.
Tony Tascona (1).

Brigdens of Winnipeg, 2 June–26 August 2001.
Fritz Brandtner (1), Philip Surrey (1).

New Brunswick

Beaverbrook Art Gallery, Fredericton

European Masterpiece Series, 15 July–30 September 2001.
Trophime Bigot (1).

Ontario

Art Gallery of Hamilton, Hamilton

Retrospective of Randolph Hewton, 19 January–31 March 2002.
Randolph Hewton (8).

McMichael Canadian Art Collection, Kleinburg

Places of Their Own: Emily Carr, Frida Kahlo, Georgia O'Keeffe, 29 June–9 September 2001.
Emily Carr (1), Georgia O'Keeffe (1).
Circulated to the Montreal Museum of Fine Arts, Montreal, 5 October 2001–13 January 2002; National Museum of Women in the Arts, Washington, 7 February–12 May 2002.

Museum London, London

Seeking the Ideal: The Athletic Sculptures of R. Tait McKenzie, 23 June–1 September 2001.
R. Tait McKenzie (1).
Circulated to the Musée du Québec, Quebec City, 15 December 2001–3 March 2002.

Robert McLaughlin Gallery, Oshawa

Birth of the Modern, 1 November 2001–6 January 2002.
Cecil Buller (1), Emily Coonan (1), Adrien Hébert (1), John Lyman (1), Anne Savage (1).
Circulated to the Leonard & Bina Ellen Art Gallery, Montreal, 1 February–31 March 2002.

Kazuo Nakamura: The Method of Nature, 1 November 2001–8 January 2002.
Kazuo Nakamura (6).
Circulated to the Confederation Centre Art Gallery, Charlottetown, 3 February–24 March 2002.

Canadian War Museum, Ottawa

Battlelines: Canadian Artists at the Front 1917–1919.
James Wilson Morrice (3).
Circulated to the Australian War Memorial, Canberra, 14 December 2001–4 March 2002.

Carleton University Art Gallery, Ottawa

Memorial Ceremony for Mrs. Bell, 28 January 2002.
Prudence Heward (1), Helen McNicoll (1).

Ottawa Art Gallery, Ottawa

Fear of Fears, 6 February–13 May 2001.
Otto Dix (4), Gershon Iskowitz (4), William Kurelek (1).

Art Gallery of Ontario, Toronto

Cornelius Krieghoff.
Cornelius Krieghoff (12).
Circulated to the Vancouver Art Gallery, Vancouver, 17 February–21 May 2001; McCord Museum of Canadian History, Montreal, 22 June–8 October 2001.

Mary Hiester Reid.
Mary Hiester Reid (3).
Circulated to the Owens Art Gallery, Sackville, 11 January–24 February 2002; Art Gallery of Windsor, Windsor, 23 March–26 May 2002.

Gallery TPW, Toronto

The Atomic Photographers Guild: Photographic Evidence and The Bomb.
Hiromi Tsuchida (6).
Circulated to the Art Gallery of Peterborough, Peterborough, 6 April–3 June 2001.

Imperial Order of the Daughters of the Empire, Toronto

100th Anniversary of the Maple Leaf Chapter IODE, 21 September 2001–15 January 2002.
Her Majesty Queen Mary (1).

Power Plant, Toronto

Kim Adams, 23 June–3 September 2001.
Kim Adams (1).

Royal Ontario Museum, Toronto

Gifts of the Gods: The Art of Wine and Revelry, 13 June–21 October 2001.
John Macallan Swan (1).

University of Toronto Art Centre, Toronto

From Canadian Pines to Bermuda Palms, 15 March–3 August 2001.
Eva Brook Donly (1), Prudence Heward (1), H.R.H. The Princess Louise (1).

The Ambidextrous Polymath: Sir Daniel Wilson, 4 September–10 November 2001.
David Octavius Hill; Robert Adamson (3). W.G. Storm (1). Daniel Wilson (7).

Ydessa Hendeles Art Foundation, Toronto
Canadian Stories, 14 October 2000–30 June 2002.
John Massey (1).

Art Gallery of Windsor, Windsor
The Arctic, 17 March–3 November 2002.
Lawren S. Harris (4).

Quebec

Canadian Museum of Civilization, Hull
Open. Wardrobe, 4 September 1994–31 December 2001.
Joseph Augier (1). Ignace-François Delezenne (1). Paul Lambert, dit Saint-Paul (3). Joseph Mailloux (1). Jacques Pagé, dit Quercy (1). Roland Paradis (2). Unknown (1). Jacques Varin, dit Lapistole (1).

Nuvisavik: The Place Where We Weave, 7 February 2002–8 September 2003.
Atungauyak Eeseemailee (1). Elisapee Ishulutaq (2).

Daniel Langlois Foundation for Art, Science, and Technology, Montreal
Red Dice, 22 March–23 April 2001.
Bill Seaman (1).

Montreal Museum of Fine Arts, Montreal
Alfred Hitchcock, 16 November 2000–30 September 2001.
Cecil Beaton (1). Edward Burra (1). Paul B. Haviland (1). André Kertész (1). Edvard Munch (2). Algernon Newton (1). Odilon Redon (2). Dante Gabriel Rossetti (1). Walter Sickert (1).
Circulated to the Montreal Museum of Fine Arts, Montreal, 16 November 2000–16 April 2001; Centre national d'art et de culture Georges Pompidou, Paris, 6 June–30 September 2001.

Retrospective de l'oeuvre de Pierre Ayot, 29 March–17 June 2001.
Pierre Ayot (1).

Stewart Museum, Montreal
In Search of Paradise, 15 May–8 October 2001.
Paul Gauguin (12).

Musée d'art contemporain de Montreal, Montreal
Charles Gagnon: Une retrospective, 9 February–29 April 2001.
Charles Gagnon (6).

Melvin Charney, 22 February–28 April 2002.
Melvin Charney (3).

VOX, Montreal
Life in Real Time, 21 March–26 May 2002.
Jana Sterbak (1).

Musée des Religions, Nicolet
Pèlerinage, 18 June 2000–15 April 2001.
Marius Bauer (1). Félix Bonfils (2). Jacques Callot (1). Canaletto (1). Francis Frith (1). Louis Jobin (1). Herbert Raine (1). Auguste Salzmann (1).

Musée de la civilisation, Quebec City
The Moon.
Unknown (1).
Circulated to the Musée Guimet d'Histoire Naturelle de Lyon, Lyon, 1 June 2000–1 June 2001.

France-Quebec, Images et Mirages, 1 March 2000–3 September 2001.
Joseph Légaré (1).

Musée du Québec, Quebec City
Marian Dale Scott: Pioneer of Modern Art.
Marian Scott (1).
Circulated to the Edmonton Art Gallery, Edmonton, 6 April–10 June 2001; Art Gallery of Windsor, Windsor, 1 December 2001–3 March 2002; Robert McLaughlin Gallery, Oshawa, 14 March–5 May 2002.

Madeleine Arbour, 9 November 2000–8 April 2001.
Madeleine Arbour (1). Jean-Paul Mousseau (1).

Dessin des maîtres de la Collection du Musée des beaux-arts du Canada, 8 February–6 May 2001.
John Augustus Atkinson (1). Richard Parkes Bonington (1). Pierre Bonnard (2). François Boucher (2). Edward Burne-Jones (1). John Constable (1). Francis Danby (1). Jacques Louis David (1). Edgar Degas (2). Eugène Delacroix (1). Henri Fantin-Latour (1). John Flaxman (2). Jean-Honoré Fragonard (3). Henry Fuseli (2). Claude Gillot (1). Anne-Louis Girodet de Roucy-Trioson (1). Thomas Girtin (1). Jean-Baptiste Greuze (1). William Hogarth (1). William Henry Hunt (1). Jean-Auguste-Dominique Ingres (2). Alphonse Legros (1). John Frederick Lewis (1). Léon-Augustin Lhermitte (1). Nicolas Bernard Lépicié (1). John Martin (1). John Middleton (1). John Everett Millais (1). Jean-François Millet (1). William Mulready (1). Odilon Redon (2). Auguste Renoir (1). Hubert Robert (1). George Romney (1). Dante Gabriel Rossetti (1). Thomas Rowlandson (1). John Ruskin (1). Gabriel de Saint-Aubin (1). Frederick Sandys (1). John "Warwick" Smith (1). Henri de Toulouse-Lautrec (1). Francis Towne (1). J.M.W. Turner (1). Cornelius Varley (1). Benjamin West (1). David Wilkie (1).

Louis-Philippe Hébert, 1850–1917: National Sculptor, 6 June–3 September 2001.
Louis-Philippe Hébert (5).
Circulated to the National Gallery of Canada, Ottawa, 12 October 2001–6 January 2002.

Retrospective Denis Juneau, 13 December 2001–7 April 2002.
Denis Juneau (3).
Circulated to the Musée d'art de Joliette, Joliette, 26 May–8 September 2002.

Domaine Cataraqui, Sillery
Exposition rétrospective consacrée à la production de l'artiste Percyval Tudor-Hart pour le 150e anniversaire de la construction du Domaine Cataraqui, 23 June–16 November 2001.
Percyval Tudor-Hart (1).

Fondation de la Maison Trestler, Vaudreuil-Dorion
Hommage à Jean McEwen, 29 May–3 September 2001.
Jean McEwen (3).

Alfred Pellan, 13 March–20 May 2002.
Alfred Pellan (1).

Saskatchewan

Mendel Art Gallery, Saskatoon
Qu'Appelle: A Tale of Two Valleys.
James Henderson (2). C.W. Jefferys (1).
Circulated to the McMichael Canadian Art Collection, Kleinburg, 2 March–12 May 2002.

Austria

Kunsthalle Wien, Vienna
Lisette Model.
Lisette Model (80).
Circulated to the Winterthur Fotomuseum, Winterthur, 27 January–16 April 2001.

Museen der Stadt Wien, Vienna
Loans to permanent galleries, 6 June–16 September 2001.
Claude Monet (1). Camille Pissarro (1). Auguste Renoir (1). Alfred Sisley (1).

England

Arnolfini, Bristol
"Cover to Cover." 23 September 2001–8 June 2002.
Michael Snow (6).

Hayward Gallery, London
Goya's Drawings: The Private World of the Journal-Albums, 15 February–22 April 2001.
Francisco Goya y Lucientes (3).

Imperial War Museum, London
John Piper: The Forties.
John Piper (1).
Circulated to the Glynn Vivian Art Gallery, Swansea, 31 March–19 May 2001.

Royal Academy of Arts, Londron
Caravaggio, Annibale Carracci, Rubens: The Birth of the Baroque in Rome, 20 January–16 April 2001.
Simon Vouet (1).
Circulated to the Museo Nazionale del Palazzo di Venezia, Venice, 2 May–16 September 2001.

Serpentine Gallery, London
Give and Take, 30 January–1 April 2001.
Yinka Shonibare (1).

Tate Modern, London
Surrealism: Desire Unbound, 20 September 2001–1 January 2002.
Arshile Gorky (1), Francis Picabia (1).
Circulated to the Metropolitan Museum of Art, New York, 6 February–12 May 2002.

Victoria and Albert Museum, London
Inventing New Britain: The Victorian Vision, 5 April–29 July 2001.
Paul Kane (1), Robert R. Whale (1).

France

Musée de Lodève, Lodève
Derain et Vlaminck de 1900 à 1915, 22 June–28 October 2001.
Maurice de Vlaminck (1).

Centre national d'art et de culture Georges Pompidou, Paris
La Révolution surréaliste, 6 March–24 June 2002.
Salvador Dali (1).

Musée des Beaux-Arts et d'Archéologie de Rennes
Jacques Bellange, 16 February–14 May 2001.
Jacques Bellange (2).

Germany

Museum Folkwang Essen, Essen
J.M.W. Turner, 14 September 2001–6 January 2002.
J.M.W. Turner, after James Hakewill (1).
Circulated to the Kunsthaus Zurich, Zurich, 1 February–26 May 2002.

Ireland

Irish Museum of Modern Art, Dublin
Leon Golub: Paintings 1950–2000.
Leon Golub (2).
Circulated to the Albright-Knox Art Gallery, Buffalo, 19 January–15 April 2001; Brooklyn Museum of Art, Brooklyn, 18 May–19 August 2001.

Italy

Accademia Carrara di Belle Arti, Bergame
Il colore e la luce.
Cariani (1).
Circulated to the Albright-Knox Art Gallery, Buffalo, 19 January–15 April 2001; Brooklyn Museum of Art, Brooklyn, 18 May–19 August 2001.

Fondazione Antonio Mazzotta, Milan
Klimt, Kokoschka, Schiele: From Art Nouveau to Expressionism, 7 October 2001–3 February 2002.
Gustav Klimt (1).

Galleria Civica Modena, Modena
Minor White, 24 March–20 May 2001.
Minor White (35).

Peggy Guggenheim Collection, Venice
Gino Severini (1883–1966), 25 May–28 October 2001.
Gino Severini (1).

Netherlands

Rembrandt Research Project, Amsterdam
The Mystery of the Young Rembrandt, 20 February–26 May 2002.
Rembrandt van Rijn (1).

Scotland

National Gallery of Scotland, Edinburgh
Rembrandt's Women, 8 June–2 September 2001.
Rembrandt van Rijn (1).
Circulated to the Royal Academy of Arts, London, 22 September–16 December 2001.

Sweden

Malmö Konsthall, Malmö
Jana Sterbak, 2 March–12 May 2002.
Jana Sterbak (5).
Circulated to Haus der Kunst, Munich, 21 June–22 September 2002.

Switzerland

Museum Jean Tinguely, Basel
Jean Tinguely's Favorites: Marcel Duchamp, 20 March–30 June 2002.
Marcel Duchamp (6).

United States

Berkeley Art Museum/Pacific Film Archive, Berkeley
On Translation: The Audience, 6 February–29 April 2001.
Muntadas (1).

California State University Art Gallery, Hayward
Marcel Duchamp: Artist, Humorist, Philosopher, 15 October 2001–20 February 2002.
Marcel Duchamp (1).

J. Paul Getty Museum, Los Angeles
Loan to Permanent Galleries, 1 June 2000–30 September 2002.
Bartolomeo Montagna (1).

Los Angeles County Museum of Art, Los Angeles
L'Esprit Nouveau: Purism in Paris, 1918–1925, 29 April–6 August 2001.
Fernand Léger (1).
Circulated to the Musée de Grenoble, Grenoble, 23 September 2001–6 January 2002.

Museum of Contemporary Art, Los Angeles
Tracing the Figure: Drawings by Willem de Kooning, 10 February–28 April 2002.
Willem de Kooning (1).

Wadsworth Atheneum, Hartford
Gauguin in Le Pouldu, 26 January–29 April 2001.
Paul Gauguin (1).

Art Institute of Chicago, Chicago
Van Gogh and Gauguin: The Studio to the South, 22 September 2001–13 January 2002.
Vincent van Gogh (1).

Taken by Design: Photographs from the Institute of Chicago, 2 March–12 May 2002.
Thomas F. Barrow (1).

Harvard University Art Museums, Cambridge
Mondrian: The Transatlantic Paintings
Piet Mondrian (1).
Circulated to the Busch-Reisinger Museum, Cambridge, 28 April–22 July 2001; Dallas Museum of Art, Dallas, 19 August–25 November 2001.

Sterling and Francine Clark Art Institute, Williamstown
Impression: Painting Quickly in France 1860–1890, 16 June–8 September 2001.
Claude Monet (1).

University of Michigan Museum of Art, Ann Arbor
Women Who Ruled: Queens, Goddesses, Amazons, 1500–1650, 17 February–5 May 2002.
Jean Morin, after Philippe de Champaigne (1).

Grand Rapids Art Museum, Grand Rapids
Picasso and the 20th Century, 15 February–9 June 2002.
Pablo Picasso (4).

Forum for African Arts, Ithaca
Spoken Softly with Mama, 5 June–15 November 2001.
Maria Magdalena Campos-Pons (1).

P.S.1 Contemporary Art Center, Long Island City
Janet Cardiff: A Survey Including Works Made in Collaboration with George Bures Miller, 14 October 2001–31 January 2002.
Janet Cardiff (1).

American Federation of Arts, New York
Images from the World Between: The Circus in Twentieth-Century American Art.
Lisette Model (4).
Circulated to the Wadsworth Atheneum, Hartford, 19 October 2001–6 January 2002; Ringling Museum of Art, Sarasota, 1 February–12 May 2002.

Jewish Museum, New York
Painting in Nineteenth Century Europe: The Emergence of Jewish Artists, 18 November 2001–17 March 2002.
Abraham Solomon (1).

Metropolitan Museum of Art, New York
Vermeer and the Delft School, 5 March–27 May 2001.
Emanuel de Witte (1).
Circulated to the National Gallery, London, 20 June–16 September 2001.

Gentileschi, 11 February–12 May 2002.
Orazio Gentileschi (1).

Museum of Modern Art, New York
Gerhard Richter: Forty Years of Painting, 13 February–21 May 2002.
Gerhard Richter (1).

National Academy of Design, New York
Rave Reviews: One Hundred Years of Great American Art.
Horatio Walker (1).
Circulated to the Gilcrease Museum, Tulsa, 31 January–1 April 2001; Indianapolis Museum of Art, Indianapolis, 21 April–24 June 2001.

Pierpont Morgan Library, New York
Pierre Matisse and His Artists, 14 February–19 May 2002.
Jean-Paul Riopelle (1).

Whitney Museum of American Art, New York
Into the Light: The Projected Image in American Art, 1964–1977, 18 October 2001–27 January 2002.
Michael Snow (1).

Philadelphia Museum of Art, Philadelphia
Barnett Newman, 24 March–7 July 2002.
Barnett Newman (1).

Andy Warhol Museum, Pittsburgh
Yinka Shonibare, 9 June–2 September 2001.
Yinka Shonibare (1).

Dallas Museum of Art, Dallas
Henry Moore, 25 February–27 May 2001.
Henry Moore (1).
Circulated to the National Gallery of Art, Washington, 14 October 2001–13 January 2002.

Museum of Fine Arts, Houston
Bernardo Bellotto, 29 July–21 October 2001.
Bernardo Bellotto (2).

Milwaukee Art Museum, Milwaukee
O'Keeffe's O'Keeffe: The Artist's Collection, 14 September 2001–13 January 2002.
Georgia O'Keeffe (1)

Loans
Canadian Museum of Contemporary Photography

Between 1 April 2001 and 31 March 2002, the Canadian Museum of Contemporary Photography loaned 28 works from the collection to 5 institutions in Canada and 1 institution outside Canada for inclusion in the following exhibitions. (The figures in parentheses represent the number of works by each artist.)

Canada

British Columbia
Kamloops Art Gallery, Kamloops
Brian Wood, 14 April–26 May 2001.
Brian Wood (4).

Nova Scotia
Mount Saint Vincent University Art Gallery, Halifax
Haunts, 20 October–21 November 2001.
Brenda Pelkey (2).

Ontario
Oakville Galleries, Oakville
Roy Arden Exhibition, 2 February–7 April 2002.
Roy Arden (2).

Quebec
Gallery of the Saidye Bronfman Centre for the Arts, Montreal
The Power of Reflection, 13 September–4 November 2001.
Iain Baxter (1), Bertrand Carriere (1), Alvin Comiter (1), Carole Condé and Karl Beveridge (6), Robert Frank (1), Roy Kiyooka (1), Suzy Lake (1), Michel Lambeth (1), Marian Penner Bancroft (1), Sandra Semchuk (1), Michael Snow (1).

Leonard & Bina Ellen Art Gallery, Montreal
25 Artists, 25 Years, 22 March–18 April 2001.
Jin-me Yoon (1).

Netherlands

Noorderlicht Photogallery, Groningen
Droomoord, Noorderlicht Fotofestival.
25 August–30 September 2001.
Eldon Garnet (3).

Exhibitions Presented in Ottawa
National Gallery of Canada

Close-Ups: Prints and Drawings by Pudlo Pudlat
Inuit Galleries
15 December 2000–16 April 2001

Landscape of the Dutch Baroque: From the Prints and Drawings Collection
European and American Gallery C206
10 January–8 April 2001

The Illustrated Book in England, 1790–1860
Library
17 January–27 April 2001

Elusive Paradise: The Millennium Prize
Special Exhibitions Galleries
9 February–13 May 2001

Italian Drawings from Canadian Collections
Prints, Drawings and Photographs Galleries
16 February–13 May 2001

Doubletakes
Video Gallery B209
16 February–1 April 2001

Théophile Hamel: Dominick Daly O'Meara
European and American Gallery C218
23 March–3 June 2001

The Engraved Passion of Dürer
European and American Gallery C206
11 April–15 July 2001

Kiakshuk: Images by a Hunter Artist
Inuit Galleries
26 April–28 October 2001

With Kind Regards... Canadian Souvenir View Albums
Library
9 May–31 December 2001

Gustav Klimt: Modernism in the Making
Special Exhibitions Galleries
15 June–16 September 2001

Ousmane Sow
Plaza
24 June–19 August 2001

The Games of La Francophonie: Painting and Photography Contests
Contemporary Galleries and Canadian Museum of Contemporary Photography
14–24 July 2001

Dutch Mannerist Prints
European and American Gallery C206
18 July–14 October 2001

Peter Doig
Contemporary Galleries B106, B107, B109
17 August–28 October 2001
Organized and circulated by the Morris and Helen Belkin Art Gallery at the University of British Columbia, with support from the Canada Council for the Arts and the British Council

Giuseppe Maria Crespi: Art and Allegory
European and American Gallery C218
28 September–16 December 2001

Louis-Philippe Hébert, 1850–1917: National Sculptor
Special Exhibitions Galleries
10 October 2001–6 January 2002
Co-produced by the Musée du Québec and the Montreal Museum of Fine Arts

Jacques Callot: Between Documentary and Caricature
European and American Gallery C206
19 october–31 December 2001

From Leonardo to Tintoretto: Sixteenth-Century North Italian Drawings from Budapest
Prints, Drawings and Photographs Galleries
19 October 2001–13 January 2002

The Golden Age of the Poster
European and American Gallery C218a
27 August–31 December 2001

Rober Racine
Contemporary Galleries B105–109 and outdoor Courtyard
23 November 2001–24 February 2002

Illustrating a Classic: Maria Chapdelaine
Library
16 January–26 April 2002

Gods and Heroes: 17th- and 18th-Century French Drawings
European and American Gallery C206
4 January–14 April 2002

Gathie Falk
Special Exhibitions Galleries
1 February–5 May 2002
Organized and circulated by the Vancouver Art Gallery in cooperation with the National Gallery of Canada

No Man's Land: The Photography of Lynne Cohen
Prints, Drawings and Photographs Galleries
1 February–12 May 2002
Co-produced by the National Gallery of Canada and the Musée de l'Elysée de Lausanne, Switzerland

Exhibitions Presented in Ottawa
Canadian Museum of Contemporary Photography

Evoking Place
Lorna Brown, Katherine Knight, Brenda Pelkey, April Hickox
20 January–16 April 2001

Portfolios from the Collection

Engineering the Picturesque: The Landscapes of Olmsted
Robert Burley
20 January–16 April 2001

The Bathers
Ruth Kaplan
20 January–16 April 2001

The Chernobyl Evacuation Zone
David McMillan
20 January–16 April 2001

Taking on Colour: Technique in Colour Photography
18 April–4 July 2001

Larry Towell: Works 1985–2000
21 April–8 July 2001

Diana Thorneycroft: The Body, its lesson and camouflage
21 April–8 July 2001

The Games of La Francophonie Photography Contest
14–24 July 2001

Pierre Boogaerts: Reality, Vision, Image
14 September 2001–6 January 2002

Ho Tam Lessons
14 September 2001–6 January 2002

Magnetic North: Canadian Experimental Video

Seen on the body
16 and 20 September, 28 October, 1 November 2001

Performing a Self
23 and 27 September, 4 and 8 November 2001

In the Flesh
30 September, 4 October, 11 and 15 November 2001

Subject/Object
7 and 11 October, 18 and 22 November 2001

Making Strange, Making Familiar
14 and 18 October, 25 and 29 November 2001

The Medium Is...
21 and 25 October, 2 and 6 December 2001

Peter Pitseolak, Inuit Photographer
25 January–7 April 2002

Bringing to Order: Form and Expression in Canadian Photographic Practice
25 January–7 April 2002

Displacement and Encounter: Projects and Utopias
Arni Haraldsson and Manuel Piña
25 January–7 April 2002

Travelling Exhibitions
National Gallery of Canada

Marc Chagall: Worlds of Fable and Fantasy
Yukon Arts Centre, Whitehorse, Yukon
19 July–28 October 2001

Edmonton Art Gallery, Edmonton, Alberta
8 November 2001–25 January 2002

Impressionist Masterworks from the National Gallery of Canada
Art Gallery of Nova Scotia, Halifax, Nova Scotia
12 October 2001–6 January 2002

Musée du Québec, Quebec City, Quebec
7 February–5 May 2002

The Stone Age: Canadian Lithography From Its Beginnings
Royal Ontario Museum, Toronto, Ontario
10 March–6 May 2001

Thunder Bay Art Gallery, Thunder Bay, Ontario
1 June–15 July 2001

Wild Beasts and Fantastic Birds: The Arts and Crafts Ceramics of William De Morgan
Art Gallery of Southwestern Manitoba, Brandon, Manitoba
15 March–5 May 2001

Two Rivers Gallery, Prince George, British Columbia
13 July–30 September 2001

Mendel Art Gallery, Saskatoon, Saskatchewan
23 November 2001–6 January 2002

Yousuf Karsh: Portraits
Museo Nacional de Artes Visuales, Montevideo, Uruguay
22 March–6 May 2001

Terre Sauvage: The Canadian Landscape and the Group of Seven
Yanhuang Art Museum, Beijing, China
19 April–20 May 2001

Shanghai Art Museum, Shanghai, China
2–24 June 2001

Guangdong Art Museum, Guangzhou, China
10 July–10 August 2001

Guanshanyue Art Museum, Shenzhen, China
20 August–23 September 2001

Fairy Tales for Grown-Ups: The Photographs of Diane Arbus
Art Gallery of the South Okanagan, Penticton, British Columbia
20 April–3 June 2001

Art Gallery of Peel, Brampton, Ontario
4 July–12 August 2001

Cambridge Galleries, Cambridge, Ontario
19 January–24 February 2002

Animart: A Festival of Animation Celebrating the 60th Anniversary of the National Film Board
Kootenay Gallery of Art, History and Science, Castlegar, British Columbia
30 April–8 June 2001

Thames Art Gallery, Chatham, Ontario
11–27 May 2001

The Prairie Gallery, Grande Prairie, Alberta
19 May–10 June 2001

Betty Goodwin Prints
Museo Nacional de Bellas Artes, Buenos Aires, Argentina
2 May–1 July 2001

Close-Ups: Prints and Drawings by Pudlo Pudlat
Museo Chileno de Arte Precolombino, Santiago, Chile
8 May–29 June 2001

Gathie Falk
Art Gallery of Nova Scotia, Halifax, Nova Scotia
9 June–2 September 2001

MacKenzie Art Gallery, Regina, Saskatchewan
28 September 2001–6 January 2002

Gauguin to Toulouse-Lautrec: French Prints of the 1890s
Kamloops Art Gallery, Kamloops, British Columbia
9 June–26 August 2001

Fragile Electrons: Celebrating Twenty Years of Collecting Video Art
Art Gallery of Calgary, Calgary, Alberta
19 July–5 September 2001

Garry Neill Kennedy: Work of Four Decades
Beaverbrook Art Gallery, Fredericton, New Brunswick
15 September 2001–16 January 2002

Nickle Arts Museum, Calgary, Alberta
20 February–6 April 2002

No Man's Land: The Photography of Lynne Cohen
Dalhousie Art Gallery, Halifax, Nova Scotia
3 October–25 November 2001

Portrait of a Spiritualist: Franklin Carmichael and the National Gallery of Canada Collection
McMichael Canadian Art Collection, Kleinburg, Ontario
1 December 2001–17 February 2002

Travelling Exhibitions
Canadian Museum of Contemporary Photography

Drawing with Light
Claire Beaugrand-Champagne, Taki Bluesinger, Manfred Buchheit, Michael de Courcy, Jay Dusard, Denis Farley, Lorraine Gilbert, Thaddeus Holownia, Chick Rice, David Scopick, Boris Spremo, Serge Tousignant
Langley Centennial Museum, Fort Langley, British Columbia
4 June–3 September 2001

Thunder Bay Art Gallery, Thunder Bay, Ontario
15 November 2001–15 January 2002

Harvest Pilgrims
Vincenzo Pietropaolo
Niagara Historical Society Museum, Niagara-on-the-Lake, Ontario
1 March–31 May 2001

Historic Halifax
Alvin Comiter
Leaf Rapids National Exhibition Centre, Leaf Rapids, Manitoba
2–30 April 2001

Shifting Sites
Yves Arcand, Susan Coolen, Janieta Eyre, Rosaura Guzman Clunes, Ramona Ramlochand, Eugenie Shinkle, Greg Staats, Andrea Szilasi, Joanne Tremblay
Two Rivers Gallery, Prince George, British Columbia
6 April–27 May 2001

Museum of Contemporary Canadian Art, North York, Ontario
24 January–10 March 2002

Extended Vision: The Photography of Thaddeus Holownia 1975–1997
Tom Thomson Memorial Art Gallery, Owen Sound, Ontario
14 April–3 June 2001

A Canadian Document
Dave Bier, Guy Blouin, Tess Boudreau, Frank Dandridge, Lutz Dille, Wilfred Doucette, Pierre Gaudard, Tom Gibson, Rosemary Gilliat, Bud Glanz, Ted Grant, Richard Harrington, George Hunter, Ronny Jaques, Yousuf Karsh, Wolf Koenig, Michel Lambeth, Joan Latchford, André Le Coz, Jack V. Long, Colin Low, Chris Lund, Gar Lunney, John F. Mailer, Malak, John Max, Milton Meade, Nick Morant, Murray Mosher, Erik Nielson, Ken Parks, Terry Pearce, John Reeves, Harry Rowed, Jean Roy, Seguillon, Michael Semak, Kryn Taconis, Herb Taylor, Jeremy Taylor, Frank Tyrell, Paul von Baich, Bob Whitehead, Doug Wilkinson
CBC Museum, Toronto, Ontario
1 May–15 October 2001

Museum of Contemporary Canadian Art, North York, Ontario
10 January–24 February 2002

Paris Circus
Michel Saint-Jean
Lynnwood Arts Centre, Simcoe, Ontario
5 May–3 September 2001

Red Deer and District Museum and Archives, Red Deer, Alberta
14 October–15 November 2001

Landscapes of the Imagination
Holly King
Art Gallery of Mississauga, Mississauga, Ontario
31 May–15 July 2001

Prince of Wales Northern Heritage Centre, Yellowknife, Northwest Territories
26 January–19 May 2002

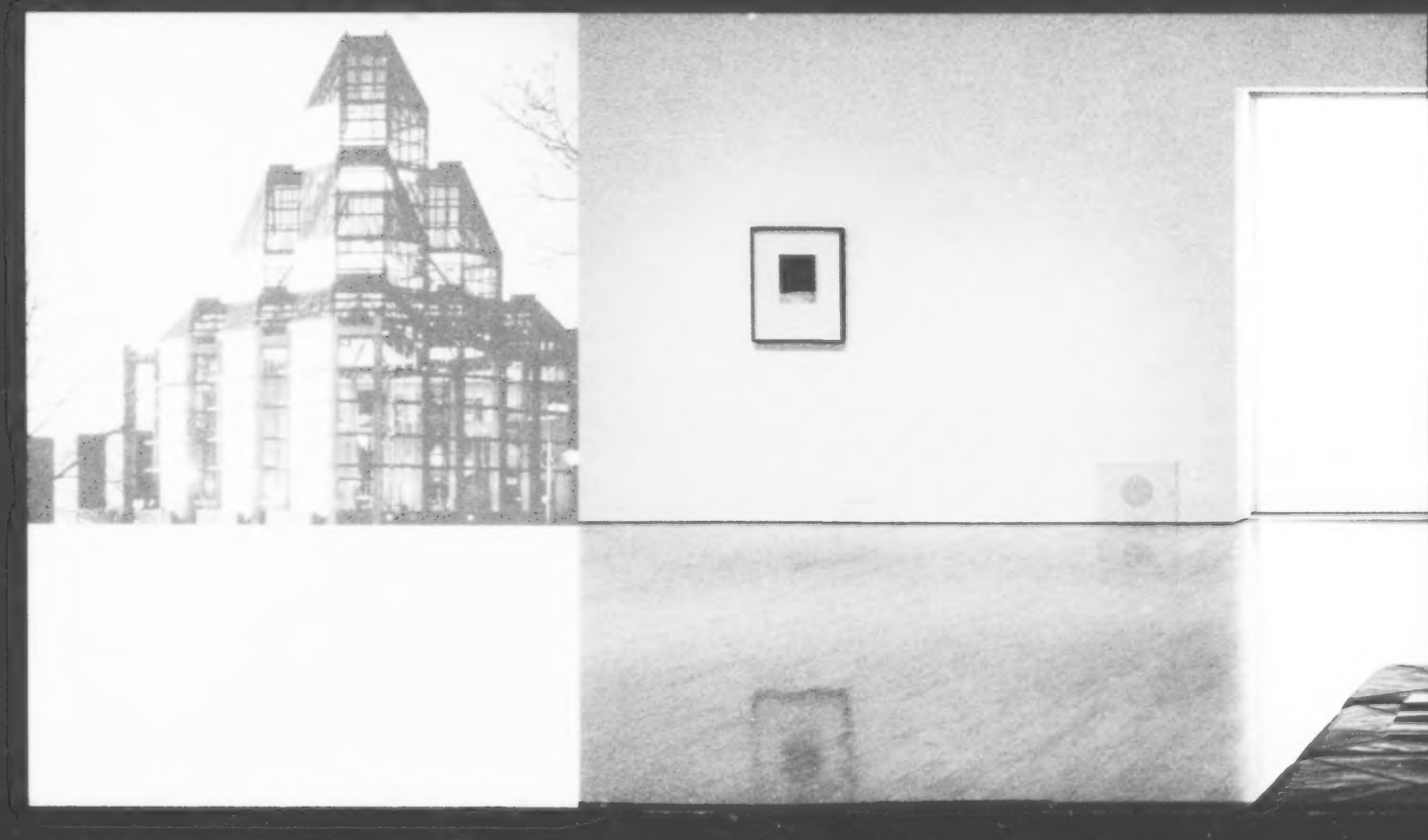
Oka, Summer 1990
Benoit Aquin, Robert Fréchette, Peter Sibbald
Little Gallery, Prince Albert, Saskatchewan
12 October–25 November 2001

Platinum
Joan Almond, Ginette Bouchard, Patrick Close, V. Tony Hauser, Stephen Livick, Bruce Monk, Gerald Pisarzowski, Elizabeth Siegfried
The Station Gallery, Whitby, Ontario
5 January–3 February 2002

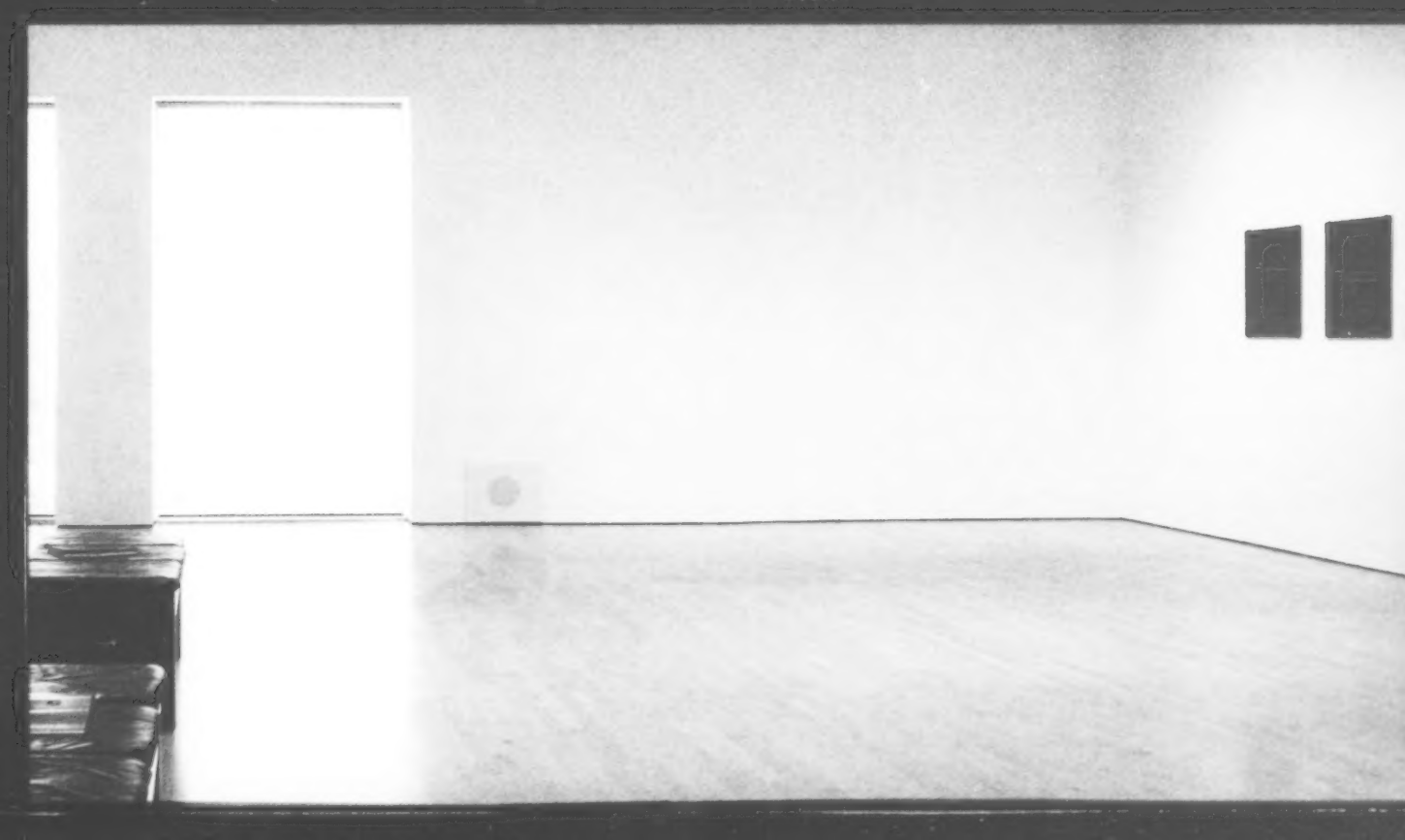
Reva Brooks: Photographer
The Station Gallery, Whitby, Ontario
5 January–3 February 2002

Evoking Place
Lorna Brown, April Hickox, Katherine Knight, Brenda Pelkey
McMaster Museum of Art, Hamilton, Ontario
6 January–24 February 2002

The Chernobyl Evacuation Zone
David McMillan
Kitchener-Waterloo Art Gallery, Kitchener, Ontario
21 January–24 March 2002



Financial Statements



Management's responsibility for financial reporting

The accompanying financial statements of the National Gallery of Canada (the Gallery) and all information in this annual report are the responsibility of management. The financial statements include some amounts that are necessarily based on management's estimates and judgement.

The financial statements have been prepared in accordance with Canadian generally accepted accounting principles. Financial information presented elsewhere in the annual report is consistent with that contained in the financial statements.

In discharging its responsibility for the integrity and fairness of the financial statements, management maintains financial and management control systems and practices designed to provide reasonable assurance that transactions are authorized, assets are safeguarded, proper records are maintained and transactions are in accordance with Part X of the Financial Administration Act and regulations, the Museums Act, and the by-laws of the Gallery.

The Board of Trustees is responsible for ensuring that management fulfils its responsibilities for maintaining adequate control systems and the quality of financial reporting. The Audit and Finance Committee of the Board of Trustees meets regularly with management and internal and external auditors to discuss auditing, internal controls and other relevant financial matters. The Committee reviews the financial statements and presents its recommendation to the Board of Trustees. The Board of Trustees approves the financial statements.

The external auditor, the Auditor General of Canada, is responsible for auditing the financial statements and for issuing her report thereon to the Minister of Canadian Heritage.

Director

Pierre Théberge, O.C., C.Q.

Deputy Director,
Administration and Finance

Frances J. Cameron

Ottawa, Canada
May 31st, 2002

Auditor's Report

AUDITOR GENERAL OF CANADA

VÉRIFICATEUR GÉNÉRAL DU CANADA

To the Minister of Canadian Heritage

I have audited the balance sheet of the National Gallery of Canada as at 31 March 2002 and the statements of operations, changes in equity of Canada and cash flows for the year then ended. These financial statements are the responsibility of the Gallery's management. My responsibility is to express an opinion on these financial statements based on my audit.

I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In my opinion, these financial statements present fairly, in all material respects, the financial position of the Gallery as at 31 March 2002 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles. As required by the *Financial Administration Act*, I report that, in my opinion, these principles have been applied on a basis consistent with that of the preceding year.

Further, in my opinion, the transactions of the Gallery that have come to my notice during my audit of the financial statements have, in all significant respects, been in accordance with Part X of the *Financial Administration Act* and regulations, the *Museums Act* and the by-laws of the Gallery.

R. Flageole

Richard Flageole, FCA
Assistant Auditor General
for the Auditor General of Canada

Ottawa, Canada
31 May 2002

Balance Sheet

As at 31 March

(in thousands of dollars)	2002	2001
Assets		
Current		
Cash and investments (Note 3)	**$ 11,915**	$ 5,858
Accounts receivable (Note 4)	**2,279**	3,874
Inventories	**817**	855
Prepaid expenses	**1,354**	1,258
	16,365	11,845
Restricted cash, investments and receivable (Note 3)	**4,034**	1,220
Collection (Note 5)	**1**	1
Capital assets (Note 6)	**11,631**	9,682
	$ 32,031	$ 22,748
Liabilities		
Current		
Accounts payable and accrued liabilities (Note 7)	**$ 7,543**	$ 6,130
Special Purpose Account (Note 8)	**2,942**	252
	10,485	6,382
Accrued employee severance benefits	**1,749**	1,638
Deferred contributions (Note 9)	**887**	786
Deferred capital funding (Note 10)	**15,956**	11,375
Total liabilities	**29,077**	20,181
Commitments (Note 11)		
Endowments		
Endowments	**129**	129
Equity of Canada		
Internally restricted	**76**	53
Unrestricted	**2,749**	2,385
Total equity of Canada	**2,825**	2,438
	$ 32,031	$ 22,748

The accompanying notes form an integral part of the financial statements.

Approved by the Board of Trustees:

Chairperson

Vice-Chairperson

Statement of Operations

For the year ended 31 March

(in thousands of dollars)	2002	2001
Expenses		
Collections and Research		
Operations	$ 4,299	$ 4,201
Art acquisitions (Note 5)	3,113	2,969
Total – Collections and Research	7,412	7,170
Outreach	1,058	1,253
Public Affairs	5,762	6,104
Development	3,882	4,367
Exhibitions and Collections Management	6,232	7,224
Facilities	14,449	14,093
Administration	5,556	5,145
Total expenses (Schedule 1)	44,351	45,356
Less: Operating revenue and contributions (Schedule 2)	7,901	9,020
Net cost of operations before government funding	36,450	36,336
Parliamentary appropriations		
For operating and capital expenses		
Operating and capital expenditures	37,234	33,459
Appropriations deferred for the purchase of depreciable capital assets	(6,377)	(753)
Appropriations recognized (deferred) for payments in lieu of taxes	789	(789)
Amortization of deferred capital funding	1,796	1,373
	33,442	33,290
For the purchase of objects for the collection (Note 8)		
Current year	6,000	3,000
Drawn from previous years	-	235
Deferred to future years	(2,605)	
	3,395	3,235
Total – parliamentary appropriations	36,837	36,525
Results of operations after government funding	$ 387	$ 189
Amortization (Schedule 1)		

The accompanying notes form an integral part of the financial statements.

Statement of Changes in Equity of Canada

for the year ended 31 March

(in thousands of dollars)	Internally Restricted	Unrestricted	**2002 Total**	2001 Total
Balance at beginning of year	$ 53	$ 2,385	**$ 2,438**	$ 2,249
Results of operations after government funding		387	**387**	189
Transfers between funds:				
Contributions	21	(21)		
Interest	2	(2)		
Balance at end of year	$ 76	$ 2,749	**$ 2,825**	$ 2,438

The accompanying notes form an integral part of the financial statements.

Statement of Cash Flows

for the year ended 31 March

(in thousands of dollars)	2002	2001
Operating activities:		
Results of operations after government funding	**$ 387**	$ 189
Items not affecting cash and investments		
Amortization	**1,796**	1,373
Accrued employee severance benefits	**111**	101
(Gain) loss disposal of capital assets	**4**	(3)
Net internally restricted transactions	**(23)**	(29)
	2,275	1,631
Decrease (increase) in non-cash working capital components	**2,950**	3,294
	5,225	4,925
Financing activities:		
Capital funding from the Government of Canada	**6,377**	753
Amortization of deferred capital funding	**(1,796)**	(1,373)
	4,581	(620)
Investing activities:		
Purchase of capital assets	**(3,757)**	(2,296)
Proceeds from disposal of capital assets	**8**	4
	(3,749)	(2,292)
Increase in cash and investments during the year	**6,057**	2,013
Cash and investments at beginning of year	**5,858**	3,845
Cash and investments at end of year	**$ 11,915**	$ 5,858

The accompanying notes form an integral part of the financial statements.

Notes to Financial Statements

31 March 2002

1. Authority, Objectives and Activities

The National Gallery of Canada (the Gallery) was established on 1 July 1990 by the *Museums Act* as a Crown corporation under Part I of Schedule III to the *Financial Administration Act*.

The Gallery's mandate as stated in the *Museums Act* is to develop, maintain and make known throughout Canada and internationally, a collection of works of art, both historic and contemporary, with special but not exclusive reference to Canada, and to further knowledge, understanding and enjoyment of art in general among all Canadians. The Gallery's operations include its affiliate, the Canadian Museum of Contemporary Photography (CMCP).

The Gallery's operations are divided into seven mutually supportive activities which work together to meet all aspects of its mandate. These activities are:

Collections and Research
To acquire, preserve, research and record historic and contemporary works of art, both national and international, to represent Canada's visual arts heritage and to use in its programs.

Outreach
To develop new partnerships for greater access to and dissemination of the Gallery's collection, including curators-in-residence, co-acquisitions and long-term loans, as well as travelling exhibitions, and new communications.

Public Affairs
To further knowledge, understanding, and enjoyment of the visual arts among all Canadians and to make the collections known both in Canada and abroad.

Development
To identify new sources of funds for the Gallery and its affiliate in order to increase revenues from non-governmental sources.

Exhibitions and Collections Management
To develop a program of travelling exhibitions and to manage exhibitions and installations presented at the Gallery, and to oversee documentation of the Gallery's collections.

Facilities
To provide secure and suitable facilities for the preservation and exhibition of the national collections of art, the Library, and the Archives that are readily accessible to the public.

Administration
To provide direction, control, and effective development and administration of resources.

2. Significant Accounting Policies

These financial statements have been prepared in accordance with Canadian generally accepted accounting principles. The significant accounting policies are:

(a) Inventories

Inventories are valued at the lower of cost and net realizable value. In the case of books and publications, cost is written down over a maximum of three years to take into account obsolescence.

(b) Capital Assets

Capital assets are recorded at cost and amortized using the straight-line method over their estimated useful lives as follows:

Equipment and furniture	5 to 12 years
Leasehold improvements	25 years
Building improvements	10 to 25 years
Vehicles	5 years

The original cost of the buildings occupied by the Gallery is not shown in the financial statements. The buildings are owned by the Government of Canada.

(c) Collection

The Gallery holds a collection of works of art for the benefit of Canadians, present and future. The collection is shown as an asset at a nominal value of $1,000 due to the practical difficulties of determining a meaningful value for these assets. Works of art purchased for the collection of the Gallery are recorded as an expense in the year of acquisition. Works of art donated to the Gallery are not recorded in the books of account.

(d) Pension Plan

The employees of the Gallery participate in the Public Service Superannuation Plan (PSSA) administered by the Government of Canada. The employees and the Gallery are both required to contribute to the cost of the Plan. During the year the PSSA required the Gallery to contribute to the Plan at a rate of 2.14 times the employees' contribution. This contribution represents the total pension obligation of the Gallery. Contributions in respect of current service are expensed during the year in which services are rendered.

The Gallery is not required under present legislation to make contributions with respect to actuarial deficiencies of the Public Service Superannuation Account. The Corporation's current year pension expense is $1,245,000 ($1,242,000 in 2000–2001).

(e) Employee Future Benefits

The Gallery is required to recognize certain non-pension future benefits over the periods in which employees render services to the Corporation. Employees are entitled to specified benefits on termination as provided for under conditions of employment, through a severance benefit plan. The Gallery recognizes the cost of these benefits over the periods in which the employees render services to the entity and the liability for these benefits is recorded in the accounts as the benefits accrue to the employees.

(f) Parliamentary Appropriations

Parliamentary appropriations for operating expenditures are recognized in the fiscal year in which they are approved. The portion of the parliamentary appropriations used to purchase depreciable capital assets is recorded as deferred capital funding and amortized on the same basis and over the same periods as the related capital assets. Parliamentary appropriations for specific projects are recorded as deferred capital funding and amortized on the same basis and over the same period as the related capital assets.

Parliamentary appropriations for the purchase of objects for the collection are initially recorded in the Special Purpose Account in the year of entitlement and are recognized in the statement of operations at the time the acquisitions are made.

(g) Contributions

The Gallery follows the deferral method of accounting for contributions. Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Externally restricted contributions and related investment income are deferred and recognized as revenue in the year in which the related expenses are incurred. Endowment contributions are recorded as endowments on the balance sheet. The investment income arising from such contributions is deferred and recognized as revenue in the year in which the related expenses are incurred.

The Board of Trustees has directed that certain unrestricted contributions and interest income arising from such contributions be internally restricted for the purpose of acquiring objects for the collection and related activities.

Contributed services are recorded at their fair value at the date they are received by the Gallery. Volunteers contribute a significant number of hours per year. Because of the difficulty of determining their fair value, their contributed services are not recognized in these financial statements.

(h) Bookstore and Publishing

Expenses for the Bookstore and publishing are included in operating expenses.

(i) Endowments

Endowments consist of restricted donations received by the Gallery. The endowment principal is required to be maintained intact. The investment income generated from endowments is treated as a deferred contribution and must be used in accordance with the various purposes established by the donors. Endowments received do not flow through the statement of operations but rather are credited to endowments directly.

(j) National Gallery of Canada Foundation

In 1997–1998, the National Gallery of Canada Foundation was incorporated under the *Canada Corporations Act*. The Foundation is a separate legal entity whose purpose is to raise funds for the sole benefit of the Gallery. The operations of the Foundation have been audited but have not been consolidated in the Gallery's financial statements.

3. Cash and Investments

The Gallery makes short term, low risk investments in Money Market Funds. The portfolio yielded an average return of 3.31% (5.36% in 2000–2001). The carrying value of these investments approximates their fair market value.

(in thousands of dollars)	2002	2001
The balances at year-end are:		
Unrestricted Cash and Investments		
Cash	**$ 2,906**	$ 2,848
Money market investments	**9,009**	3,010
	$ 11,915	$ 5,858
Restricted Cash, Investments and receivable for:		
Special Purpose Account		
Cash and money market investments	**$ (58)**	$ 252
Appropriation receivable	**3,000**	-
	2,942	252
Deferred contributions, endowments and internally restricted funds		
Cash and money market investments	**1,092**	968
	$ 4,034	$ 1,220

4. Accounts Receivable

(in thousands of dollars)	2002	2001
Trade	**$ 1,162**	$ 989
Receivable - Government	**1,117**	2,885
	$ 2,279	$ 3,874

5. Collection

The Gallery has an extensive collection of visual arts, particularly Canadian art. The Gallery collection comprises some 35,700 works of art. In addition, CMCP has 160,300 pieces in its collection. The main collecting areas are:

- Canadian Art, including Inuit Art
- Contemporary Art
- American, European, and Asian Art
- 20th-Century Modern Art
- Photographs
- Prints and Drawings

The Gallery acquires works of art by purchase, gift, and bequest. Acquisitions in the year are as follows:

(in thousands of dollars)	**2002**	2001
Purchase from Special Purpose Account	**$ 3,095**	$ 2,935
Purchase from internally restricted funds	**-**	27
Purchase from deferred contributions	**18**	7
Total purchases	**3,113**	2,969
Gifts or bequests, at estimated fair market value	**796**	2,396
	$ 3,909	$ 5,365

6. Capital Assets

(in thousands of dollars)	**2002**			2001
	Cost	Accumulated amortization	Net book value	Net book value
Equipment and furniture	**$ 19,635**	**$ 15,609**	**$ 4,026**	$ 2,380
Leasehold improvements	**4,005**	**1,594**	**2,411**	2,548
Building improvements	**6,508**	**1,439**	**5,069**	4,728
Vehicles	**205**	**80**	**125**	26
	$ 30,353	**$ 18,722**	**$ 11,631**	$ 9,682

7. Accounts Payable and Accrued Liabilities

(in thousands of dollars)	2002	2001
Trade	**$ 5,164**	$ 3,079
Due to government departments and Crown corporations	**466**	1,435
Accrued salaries and benefits	**1,913**	1,616
	$ 7,543	$ 6,130

8. Special Purpose Account - Purchase of Objects for the Collection

The Gallery receives a $6 million ($3 million in 2000–2001) appropriation for the purchase of objects for the collection. The Gallery accumulates these funds, as well as the interest thereon, in a special purpose account which it uses to acquire, when opportunities arise, historically important, unique, and high quality works that strengthen the collection.

(in thousands of dollars)	2002	2001
Balance at beginning of year	**$ 252**	$ 413
Parliamentary appropriation	**6,000**	3,000
Interest	**85**	74
Total available	**6,337**	3,487
Purchase of objects	**(3,095)**	(2,935)
Related acquisition costs	**(300)**	(300)
Balance at end of year	**$ 2,942**	$ 252

9. Deferred Contributions

Deferred contributions represent the unrecognized portion of externally restricted contributions and investment income to be used for purchases of works of art or other specific activities such as exhibitions, publications, education programs, or research as directed by the contributor.

The following summarizes the transactions for the year:

(in thousands of dollars)	2002	2001
Balance at beginning of year	**$ 786**	$ 808
Add receipts for the year		
Interest	**30**	47
Gifts and bequests	**155**	24
	185	71
Less disbursements for the year:		
Purchase of objects for the collection	**18**	7
Other	**66**	86
	84	93
Balance at end of year	**$ 887**	$ 786

10. Deferred Capital Funding

Deferred capital funding represents the unamortized portion of parliamentary appropriations used to or to be used to purchase depreciable capital assets.

(in thousands of dollars)	**2002**	2001
Balance at beginning of year	**$ 11,375**	$ 11,995
Appropriations received	**6,377**	753
Amortization	**(1,796)**	(1,373)
Balance at end of year	**$ 15,956**	$ 11,375

11. Commitments

As at 31 March 2002, there remains $12,450,000 to be paid pursuant to various agreements and standing offers. The major portion relates to the remainder of a 49-year lease of $212,000 per year (1992 to 2041) with the National Capital Commission for the CMCP facility. This lease can be cancelled with penalty in the year 2016. The future minimum payments are as follows:

(in thousands of dollars)	
2002–2003	$ 3,222
2003–2004	784
2004–2005	423
2005–2006	332
2006–2041	7,689

12. Related Party Transactions

The Gallery is related in terms of common ownership to all Government of Canada departments, agencies and Crown corporations. The Gallery enters into transactions with these entities in the normal course of business.

13. Foundation

As at 31 March 2002, the Foundation has raised $1,747,000 in endowment funds ($1,285,000 as at 31 March 2001). The Gallery provides the Foundation with administrative personnel and free facilities. The Foundation's direct operating expenses amounted to $267,000 in 2001–2002 ($90,000 in 2000–2001). The Gallery's contribution to these costs was $100,000 in 2001–2002 (nil in 2000–2001). During the year, the Gallery received a contribution of $42,000 from the Foundation ($101,000 in 2000–2001).

14. Comparative Figures

Certain reclassifications have been made to the 2000–2001 comparative figures to conform with the current year's presentation.

Schedule of expenses

for the year ended 31 March

Schedule 1

(in thousands of dollars)	2002	2001
Salaries and employee benefits	**$ 15,304**	$ 16,245
Payments in lieu of taxes	**5,515**	4,815
Professional and special services	**3,943**	4,892
Purchase of works of art for the collection	**3,113**	2,969
Repairs and upkeep of building and equipment	**2,927**	3,033
Protective services	**2,260**	2,107
Utilities, materials and supplies	**2,157**	2,791
Amortization	**1,796**	1,373
Cost of goods sold – bookstores	**1,512**	1,552
Advertising	**1,337**	1,421
Publications	**1,284**	1,458
Freight, cartage and postage	**1,260**	754
Travel	**753**	766
Communications	**337**	332
Rent	**336**	325
Library purchases	**271**	245
Rentals of equipment	**129**	185
Fellowships	**61**	46
Miscellaneous	**56**	47
	$ 44,351	$ 45,356

Schedule of operating revenue and contributions

for the year ended 31 March

Schedule 2

(in thousands of dollars)	2002	2001
Operating		
Bookstore and publishing	**$ 3,105**	$ 3,344
Admissions	**1,379**	1,640
Parking	**535**	678
Sponsorships	**513**	544
Memberships	**474**	511
Rental of public spaces	**397**	458
Interest	**325**	478
Art loans – recovery of expenses	**259**	140
Travelling exhibitions	**222**	317
Audio-guides	**184**	232
Educational services	**118**	207
Food services	**32**	35
Other	**87**	58
	7,630	8,642
Contributions	**271**	378
	$ 7,901	$ 9,020

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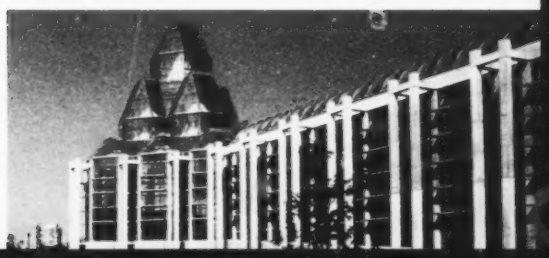

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